

XVIII

ON FREE VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES  
FROM MARCH 6<sup>TH</sup> UNTIL THE  
MORNING OF THE DAY OF SALE

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THURSDAY AND FRIDAY EVENINGS

MARCH 12<sup>TH</sup> AND 13<sup>TH</sup>, PROMPTLY AT 8.30 O'CLOCK

666

CATALOGUE OF VALUABLE  
PAINTINGS AND WATER COLORS  
TO BE SOLD AT UNRESTRICTED  
PUBLIC SALE BY ORDER OF THE  
EXECUTORS AND TRUSTEE OF  
THE ESTATES OF THE LATE

CLARENCE KING  
WILLIAM H. FULLER  
AND  
THEODORE G. WEIL  
THE TRUSTEES OF  
H. VICTOR NEWCOMB

AND TO CLOSE AN ESTATE REPRESENTED BY  
ZABRISKIE, BURRILL & MURRAY, ATTORNEYS

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK: 1903

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## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER

# WATER COLORS

## ABOUT WATER COLORS

After the introduction of the oil medium, the ancient art of water-color painting dwindled in importance, being used chiefly by the illuminators and miniaturists, and by draughtsmen to tint their drawings in ink or pencil. Its revival dates from the end of the eighteenth century, when the Englishmen, Thomas Girtin and Turner, developed it into an independent and very beautiful expression of nature. They were the first of the moderns to lay in a whole picture with the local color of its parts; in fact, to *paint* in water colors; Girtin with a vigor of effect and execution, Turner with added delicacy of atmosphere and quality of color.

The first English Water Color Society was formed in 1804, the originators being Hills, Pyne, Shelley, Wills, Glover and Varley, with William Sawrey Gilpin as president. At first the Society had a precarious existence, but it began to flourish in 1823, when it established itself in Pall Mall East, and received in 1881 the patent, that established it as "The Royal Society of Painters in Water Colors." In 1831 a new water color society was organized, which two years later changed its name to the "New Society of Painters in Water Colors," and since 1863 has been vigorous under the title of "The Royal Institute of Painters in Water Colors." Meanwhile in France the water colorist was but ill-recognized until the marvellous verve, splendor and truth of For-

tuny's paintings in that medium spurred others on to practise it and aroused sufficient enthusiasm to establish the "Société des Aquarellistes Français." Now every country has its water-color society, the dignity of the art is universally recognized, and its popularity with connoisseurs is continually increasing.

FIRST EVENING'S SALE  
THURSDAY, MARCH 12<sup>TH</sup>  
BEGINNING PROMPTLY AT 8.30 O'CLOCK  
AT MENDELSSOHN HALL



## NOTE

The works of art enumerated in this catalogue belong to various estates and comprise the following collections: Paintings in oil and in water colors, estate of the late CLARENCE KING, to be sold by the order of JAMES T. GARDINER, trustee. Eleven important works by CLAUDE MONET, estate of the late WILLIAM H. FULLER, to be sold by the order of FREDERIC W. STEVENS and J. FREDERIC KERNOCHAN, executors. Paintings in oil, estate of the late THEODORE G. WEIL, to be sold by the order of S. R. WEIL, executor. Paintings in oil and in water color collected by H. VICTOR NEWCOMB, to be sold by the order of OWEN P. BREEN and FRANCIS B. SWAYNE, trustees. Paintings in oil and in water colors to be sold to close an estate, by the order of ZABRISKIE, BURRILL & MURRAY, attorneys.

AMERICAN ART ASSOCIATION,  
MANAGERS.

# CATALOGUE

## WATER COLORS

*Fredking*  
~~DAVID COX~~ *100*

### 1—LANDSCAPE

In the foreground a road stretches to the right and then makes a sharp turn down a hill, and at the bend is a hooded wagon drawn by a long string of oxen. On the other side of the road, sheep and cows are scattered over the slope that terminates in a coppice, beyond which is the view of a plain, intersected with water and bounded by mountains.

*Height, 7 inches; length, 10 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

*H. J. S. 90*

**DAVID COX**

**2—A SCENE IN WALES**

High up on the left of the composition is a table of rock, whose sides descend abruptly to sloping foothills, richly wooded. In the foreground runs a shallow stream which a man on a white pony is fording, following three cows that have already reached the opposite bank.

*Height, 7½ inches; length, 10½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

*H. J. S. 90*

**W. MEGIA**

**3—AN INTERRUPTION**

In a black hat of the Incroyable period and a black sleeveless tunic over a black under-jacket, a man sits with a book in his hand. The figure is in profile, but the face, a cigarette between the lips, is turned towards the spectator.

*Signed at the left and dated, PARIS, 1881.*

*Height, 9½ inches; width, 6½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**TOM LLOYD**

*H. Lowers*  
*57*

**4—THE INTERESTING BOOK**

A girl in white, reading a book, and another in yellow gown with her hand resting on her companion's shoulder are walking towards us through a meadow. Behind them a rushy stream crosses the picture, with brown-green foliage on its farther bank.

*Signed at the left and dated, 1879.*

*Height, 11½ inches; width, 9 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**T. TAPIRO**

*E. Lowers*  
*65*

**5—A NUBIAN**

A Nubian stands beside a door holding a long pipe. He is swathed in white, with a white drapery falling from his head and thrown over the shoulder.

*Signed at the left.*

*Height, 14½ inches; width, 9½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

6-Lundrich  
165  
**GIROLAMO INDUNO**

**6—THE COLLECTOR**

An old man with a white cap on his head sits behind a table which is covered with an oriental cloth, examining through his magnifying glass an object which has been presented by a countryman in queer short blue-tailed coat, with a red umbrella under his arm, who stands anxiously by his side. The wall is hung with tapestry, and objects of art are disposed about the room.

*Signed at the right.*

*Height, 10 inches; length, 13 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

5th - Induno  
60  
**HELEN C. ANGELL**

**7—ROSES**

In a blue jar a bunch of roses is arranged in front of an olive green background. The blossoms are white and pinkish white, mingled with leaves and pink buds.

*Signed at the left.*

*Height, 13½ inches; width, 10 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**FÉLIX ZIEM**

*Portrait of a man  
525*

**8—MARSEILLES**

*land - glowing colors*

Sailing-ships are at anchor to right and left of the blue water which stretches back to the city where the white building of the Custom House is conspicuously visible. Near the front on the right is a ship with flags flying, beside which two boats lie, while another boat in the middle, crowded with men, is making towards the vessel.

*Signed at the left.*

*Height, 9 inches; length, 12½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**HENRI HARPIGNIES**

*Portrait of a man  
170*

**9—LANDSCAPE**

A pond and a clump of trees on a bank to the left form the foreground. On the far side of the water a man and a boy are walking along a road that leads to the left. The road is bordered with trees, beyond which appears a view of flat country terminating in blue hills.

*Signed at the left.*

*Height, 9 inches; length, 12 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

50  
**WILMOT PILSBURY**

**10—A HILLSIDE PASTURE**

The foreground is a meadow of long grass sprinkled with thistles and dotted with sheep. Across the back of it runs a hedge with trees at intervals, beyond which is a suggestion of a dip in the landscape with rising country further on.

*Signed at the right and dated, 1882.*

*Height, 10 inches; length, 14½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

275  
**JOHANNES BOSBOOM**

**11—INTERIOR OF A CATHEDRAL**

Rendered in sepia, the composition shows an altar, set beneath a gallery supported upon arches and columns. In front of it is a bier around which figures and lighted tapers are disposed. A high window and vaulted roof are seen at the back.

*Signed at the left and dated, '69.*

*Height, 13½ inches; length, 12½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**NICOLAAS BASTERT**

**12—CANAL IN HOLLAND**

The canal in the foreground makes a bend round a snow-covered quay in the center of the picture. The houses on this form a block, to the left of which is a narrow street where a single figure and a cart are approaching each other.

*Signed at the left and dated, '84.*

*Height, 15½ inches; width, 10 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**J. H. WEISSENBRUCH**

**13—A FARM IN HOLLAND**

A stream flows diagonally from left to right through the rich green pasture, crossed by a little wooden bridge, which leads to a cottage on the left bank. Two trees stand in front of the building and overtop its roof, while at the back is a shelter of willows. A woman is hanging linen on a line.

*Signed at the left.*

*Height, 9½ inches; length, 15 inches.*

OWNER, TRUSTEE OF CLARENCE KING.



55  
**JEAN HENRI ZUBER**

**14—L'ÎLE ST. HONORAT**

The foreground of rushy grass, interspersed with stones, slopes up to a little temple with domed roof among some trees that stand near the centre of the composition. To the right is an expanse of very blue water bounded by faint, gray hills.

*Signed at the right and dated, '82.*

*Height, 10 inches; length, 14 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

40  
**ANTON WALDORP**

**15—DEPARTURE OF THE TRAWLERS**

Fishing boats are dropping down to sea with the tide. In the centre of the foreground is one with loosely hanging sails, to the right of which, farther back, appear two others, while two more are disappearing in the distance on the left.

*Signed at the left.*

*Height, 9 inches; length, 13½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

VICTOR VAN HERSEHAUT

*A. M. Small*  
130

16—DUTCH LUGGERS

Beyond the gray wet sand in the foreground tumbles the greenish-white water, and in it bare-masted luggers rock and strain at their hawsers. In the sky a little blue shows through the gray clouds.

*Signed at the right.*

*Height, 13 inches; length, 19 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

HENRY STACQUET

*Mr. Cambridge*  
240

17—A VILLAGE STREET

The row of cottages on each side of the street converges, the gap at the end being filled with trees, through which appears a glow of red and yellow on the horizon. A big green cart with a man alongside of it is approaching.

*Signed at the left.*

*Height, 10½ inches; length, 23 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

B. Schuyler  
180

**F. J. DU CHATTEL**

**18—ON THE RIVER VECHT**

Alongside the left bank of the river, on which appears a house among some trees, a red barge is moored, laden with cargo which a man is transferring into a small boat. Birds are skimming over the water and flying in the sky, and on the right bank a brown-roofed house nestles amid trees.

*Signed at the left.*

*Height, 19½ inches; width, 13½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

270

**GEORGE POGGENBEEK**

**19—LANDSCAPE AND CATTLE**

Cows are standing in the foreground among reeds near a brook. Other cattle appear in the meadow beyond and to the right stands a farmhouse among willow trees.

*Signed at the left and dated, '84.*

*Height, 16 inches; length, 24 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**J. H. WEISSENBRUCH**

*C. Stirling*  
*400*

**20—A DUTCH RIVER SCENE**

On the right bank of the river are willows and a projecting jetty with a post and a boat at the end of it. In the middle distance is a boat with two figures in it, and on the flat horizon beyond appears a windmill.

*Signed at the right.*

*Height, 14½ inches; length, 21 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**HENDRIK WILLEM MESDAG**

*Handwritten*  
*210*

**21—FISHING BOATS UNLADING**

*restored in color*

In the shallow water of the foreground a horse and cart stand beside a dull red and brown boat with buff and brown sails. Behind it is a bunch of fishing smacks, and others are scattered to the right and left, flying red and blue pennants from their masts.

*Signed at the left.*

*Height, 18 inches; length, 21½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

110  
**LOUIS APOL**

**22—WINTER EVENING**

Snow covers the level country and, along a straight road bordered in the distance by poplars, to the left of which appear cottages, approaches a cart with the figures of a man and boy. From a pond on the right of the foreground a flock of black birds is rising.

*Signed at the right.*

*Height, 14½ inches; length, 21½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

Book + Sale  
1100  
**ANTON MAUVE**

**23—CALVES**

RED + brown calves mixed  
A white calf turning its head away from the spectators, is the principal feature of the composition. Behind it a black and a red one are lying in the field, which is bounded by a hedge.

*Signed at the right.*

*Height, 16 inches; length, 24½ inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**BRUGUISH**

*Richmond*  
*55*

**24—A GARDEN WALL IN VENICE**

A woman stands in the doorway of a red-bricked, partly plastered wall that borders the canal. Below her a gondola with white awning is moored and she watches the approach of another one. Over the garden wall appear a red slated roof among the trees, and a dome and a vine arbor.

*Signed at the left.*

*Height, 17 inches; length, 22 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**R. F. STORTENBECKER**

*Richmond*  
*130*

**25—LANDSCAPE WITH CATTLE**

A red cow and a black and white one are lying in the grass and behind them another stands with her head turned away. Farther back is a white calf with red markings. The sky is blue and suggests a bracing air.

*Signed at the right.*

*Height, 21 inches; width, 17 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

C. Hayward  
100

**R. F. STORTENBECKER**

**26—DUTCH CATTLE**

Cows are standing on the river bank in the foreground, looking out over the stretch of water, which is dotted with sailboats that catch the rosy glow of the sunset. In the middle distance on the left appears a faint line of land with a church tower.

*Signed at the right.*

*Height, 16 inches; length, 26 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

A. B. Brown  
140

**EDUARD VAN DER HEER**

**27—A RIVER SIDE IN HOLLAND**

A sailboat has been drawn up the sloping stocks in front of a shipwright's shed, beside which is a cauldron with smoke ascending from it. In a boat near the bank a man sits fishing. Gulls are flying over the water, sailboats appear in the middle distance and on the horizon are windmills and red-roofed cottages.

*Signed at the right.*

*Height, 17 inches; length, 24 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**JEAN HENRI ZUBER**

*J. H. Zuber*  
40

**28—THE BIRCH GLADE**

On each side of a little path the bright green grass-land slopes upwards, gay with patches of sunshine, and dotted with birch trees.

*Signed at the right and dated, '82.*

*Height, 14 inches; length, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**EDWARD NAVONNE**

*Ed Navonne*  
120

**29—SNATCHING A NAP**

An old man, has fallen asleep in an ante-room lined with tapestry. He wears a scarlet livery decorated with bands of flowered silk, and his cocked hat lies beside him on an oak chest.

*Signed at the right, ROMA.*

*Height, 22 inches; width, 15 inches.*

OWNER, TRUSTEE OF CLARENCE KING.



100  
**GUSTAVE DORÉ**

**30—CIRQUE DE GAVARNIE**

Green hills, ribbed and strewn with rock and dotted with fir trees, slope together, framing a distant view of a snow mountain, down which drops a waterfall in a single streak of blue. Figures on horseback and on foot are coming down a road on the left of the foreground.

*Signed at the left and dated, 1882.*

*Height, 16 inches; length, 24 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

300  
**JULES LESSORE**

**31—A STREET SCENE IN ROUEN**

In the foreground is an archway surmounted by a large clock in brown carved frame, and in the angle of the wall to the right appears the lower part of a sculptured shrine. In the street beyond the archway are several figures.

*Signed at the right.*

*Height, 29½ inches; width, 22 inches.*

OWNER, TRUSTEE OF CLARENCE KING.

**CHARLES DETAILLE**

**32—THE PIGEON SHOOTING GROUND—BOIS DE BOULOGNE**

This illustrates a busy thoroughfare in the Bois de Boulogne near the ground where the pigeon shooting matches and other sports take place. A variety of smart vehicles with pleasure-seeking occupants, equestrians, promenaders and dogs crowd the avenue. In the background is the tree-enclosed field with its wooden structures and one or two tents.

*Signed at the right, CHARLES DETAILLE, 1878.*

*Height, 14¾ inches; length, 27 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**M. POIRSON**

**33—THE DRIVE**

A broad boulevard in the outskirts of Paris. Two young ladies, driving in a dog-cart, have paused to chat with a lady friend who, mounted on a chestnut horse, stops at the edge of the bridle path. A white spaniel stands near. Across the roadway is a line of trees and shrubs indicating a suburban garden, and the house stands on the left, half hidden by foliage.

*Signed at the right, MPOIRSON.*

*Height, 16 inches; length, 22 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

400  
J. G. VIBERT

34—THE ENEMIES

*loosely handled in simple washes*  
A Spanish liveried servant in short sleeves, yellow waistcoat and breeches, with a feather duster under his arm and his hands held behind his back, stands making a grimace at an orange-crested cockatoo on a perch. A marble column and a part of the wall of a salon occupies the background.

*Signed at the right, J. G. VIBERT.*

*Height, 14 inches; width, 9¼ inches.*

OWNER, H. VICTOR NEWCOMB.

## OIL PAINTINGS

## OIL PAINTINGS

ÉMILE LAMBINET

*H. Alden*  
*110*

### 35—LANDSCAPE

In the foreground is a sheet of water with a clump of willows and other trees rising boldly against a sky which is partly covered with cumulus clouds. On the right a peasant woman is driving three cows to drink in the pool. In the distance beyond the pasture on which the low sun casts long shadows are low, wooded hills.

*Signed at the left, VENTE LAMBINET.*

*Height, 15 inches; length, 22 inches.*

OWNER, H. VICTOR NEWCOMB.

510  
**ÉDOUARD FRÈRE**

**36—THE YOUNG MUSICIAN**

In the corner of a humble cottage a small boy in his shirt sleeves, perched on a chair, is playing a toy flageolet to amuse his younger sister, who stands near him. The background is simple, showing part of a cupboard on the left and a corner of the fireplace on the right.

*Signed at the left, ED. FRÈRE, '58.*

*Height, 10 inches; width, 8 inches.*

OWNER, H. VICTOR NEWCOMB.

80  
**M. MATHIEU-LOLLIOT**

**37—THE CARDINAL**

thoughts not on it  
A cardinal in full robes stands reading his breviary by the light of a long window in a French drawing-room. His right hand rests on the handle of the window fastener as if he were about to turn it. A suggestion of a porch or garden is seen through the glass of the window, the light from which is tempered by a curtain above and below.

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

*Signed at the left, M. MATHIEU-LOLLIOT.*

*Height, 13 inches; width, 9¼ inches.*

LEO HERMANN

38—A CHOICE VINTAGE

In a cellar which is lighted by a window high in the wall, a black-frocked priest is sampling a bottle of red wine and holds the half empty glass toward the light with an expression of pleasurable anticipation. A basket of vegetables stands on the floor in front of the priest, and behind him is a wine cask with a tin funnel and an earthen jar.

*Signed at the left, LEO HERMANN.*

*Height, 9½ inches; width, 7 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

DAVID JOHNSON

39—LANDSCAPE

This is a wide prospect over a rich country broken by rolling hills. In the middle distance at the left a village is seen on the edge of a sheet of water, and on the right a road winds away beyond a clump of waterside trees which cast a deep shadow on the ground. All over the picture is a suggestion of busy life, and in the sky, which occupies nearly two-thirds of the composition, are rolling clouds here and there illuminated by strong sunlight.

*Signed at the left, DJ.*

*Height, 8¾ inches; length, 11¼ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

310  
**G. JACQUET**

**40—FEMALE DRUMMER**

A buxom young girl in fancy dress with cocked velvet hat, brocaded bodice, white chemise and red silk petticoat marches sturdily along, beating a drum which is slung across her shoulders by a satin ribbon. Behind her is a gray sky, a distant landscape with a village and a sheet of water. On the left is the corner of a rough stone buttress.

*Signed at the left, G. JACQUET.*

*Height, 13 inches; width, 8¾ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

160  
**F. H. KAEMMERER**

**41—A GENTLEMAN OF THE DIRECTORY**

This is a full length study of an old beau of the time of the Directory wearing a tawny, satin-embroidered coat, white stockings and waistcoat, black hat and white wig with black ribbon. He carries a dull red umbrella under his arm and is promenading along a path which leads down a gentle slope to a village among the trees.

*Signed at the left, F. H. KAEMMERER.*

*Height, 10 inches; width, 6 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.



**F. H. KAEMMERER**

**42—A LADY OF THE DIRECTORY**

This is a full-length figure of a lady in figured and striped silk dress daintily standing on a dry patch of sand beside a tiny, shallow stream. Her right hand rests on an ivory-topped stick and with her left she raises her dress above her ankles. In the distance on the left a couple are seen promenading, and on the right is an old gentleman reading a letter.

*Signed at the right, F. H. KAEMMERER.*

*Height, 9¾ inches; width, 6 inches.*

OWNER, ZAERISKIE, BURRILL & MURRAY, ATTORNEYS.

**J. J. ARANDA**

**43—THE FIDDLER**

An old musician is seated on a bench in a cabaret playing a fiddle to entertain the company present, two of whom are to be seen seated at a table in the background. The room is wainscoted with green painted panels and the white walls above the wainscot are hung with engravings.

*Signed on the left, J. JIMZ. ARANDA, SEVILLA, 1878.*

*Height, 10¼ inches; width, 7½ inches.*

OWNER, ZAERISKIE, BURRILL & MURRAY, ATTORNEYS.

2. Stolsberg  
70  
**A. J. VAN WYNGAERDT**

44—**LANDSCAPE**

In the foreground is a sheet of quiet water and on it a flat-bottomed boat with a man in a red jacket. Beyond the water is a sunlit meadow with sheep and cows grazing. Further away a red-roofed cottage is half hidden by trees and in the distance is a pleasant country with a few trees. The sky is full of summer clouds.

*Signed at the right, A. J. v. WYNGAERDT.*

*Height, 9¼ inches; length, 14¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

to. Van der Stroom  
120  
**P. BEDINI**

45—**SAMPLING WINE**

In a vaulted stone cellar a cavalier in gray hat, white jacket and tall, yellow leather boots is seated on a bench between a cask of wine and some earthen jars, draining from a glass the last drop of wine which has been poured out by a Capuchin monk, who stands close by with a white earthen pitcher in his hand.

*Signed at the right, P. BEDINI, 1877.*

*Height, 9½ inches; width, 6¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**WINSLOW HOMER**

46—**RETURNING FROM THE SPRING**

This is a study of a little girl carrying a pail of water with her right hand. Her back is turned to the spectator and her head is inclined to the right. She is in full sunlight and in relief against a hillside covered with autumn-tinted grass and shrubs. On the right is a bush with brilliant red leaves and, in the distance, on the hill-top, a screen of forest trees rises against the warm autumn sky.

*Signed at the right, HOMER, 1874.*

*Height, 8 inches; width, 6 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**J. A. WALKER**

47—**CUIRASSIER**

A French cuirassier mounted on a sturdy brown horse has ridden up to a *porte cochère* closed by a green door, and is ringing the bell. Horse and rider are in full sunlight and their shadow is cast on the rough wall, which is otherwise broken by the doorway on the left and by a window with closed shutters on the right.

*Signed at the right, J. A. WALKER.*

*Height, 9½ inches; width, 7¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

*Zalinski 60*

**P. C. COMTE**

**48—ON GUARD**

Holding a musket and with a rapier by his side, a haggard looking soldier peers through the barred opening of a window, apparently watching for an enemy in the street below. He is dressed in a buff jerkin, short, black petticoat breeches, gray hose and buff boots. On the right is a doorway, showing the lower steps of a stone staircase and a latticed window.

*Signed at the left, COMTE.*

*Height, 13 inches; width, 9½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*Victor 90*

**DE BEAUMONT**

**49—IN THE STUDIO**

An artist in Vandyck costume of blue doublet and pink breeches with a rapier at his side is seated, with his palette and brushes in hand, in front of a large canvas which, in the full light of the studio, shows indications of an intricate composition. The interior is crowded with the miscellaneous objects dear to an artist's heart.

*Signed at the right, with an ivy leaf in red outline.*

*Height, 8¾ inches; length, 11 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**ALFRED DE DREUX**

*Alfred De Dreux*  
50

**50—RATS**

Three active, sporting terriers are hunting rats among the bedding in the corner of a stable. A rough-haired black dog in the foreground stands in an attitude of alert expectation while his two companions are busy in the deep straw.

*Signed at the right, ALFRED DE DREUX.*

*Height, 15 inches; length, 18 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**LUIS JIMENEZ**

*Luis Jimenez*  
M  
1  
/ 30

**51—ON THE GARDEN WALL**

A young lady in a blue silk, long-sleeved dress, wearing a large hat turned up at the side, and with a yellow silk shawl thrown across her lap, is seated on a low wall in front of a screen of dense foliage. A few hollyhocks grow in the grass in front of the wall.

*Signed at the right, LUIS JIMENEZ, PARIS, 1877.*

*Height, 16 inches; width, 10½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

300  
**GIOVANNI BOLDINI**

52—**IN THE GARDEN**

*boldini own existance*  
In the full glare of the sun under the shelter of her parasol, a young lady is seated on the grass in front of a country residence. She is dressed in pink silk with a broad collarette of tulle. She is apparently listening with feigned coyness to the soft speeches of a lover who half reclines beside her. A shaggy white poodle sits upright near the couple and pants with the heat of the sun. On the right is a garden path, and, among the shrubs and trees, the red-roofed wing of the house.

*Signed at the left, BOLDINI, '73.*

*Height, 11 inches; length, 19 $\frac{3}{4}$  inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

310  
**E. BERNE-BELLECOUR**

53—**CHASSEUR**

This is a characteristically careful study of a French soldier in Algeria, who stands beside a roadside fountain drinking from his water-bottle. He wears a blue and red kepi, a blue hussar jacket, a broad blue sash and red trousers reinforced with leather. In the background is a partly wooded, low hillside, a group of stolid natives and a red-tiled shed. Overhead is a simple blue sky.

*Signed at the left, E. BERNE-BELLECOUR, 1894.*

*Height, 16 inches; width, 12 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

L. A. Lantieri  
80

**HENRI BARON**

54—A GAME OF BOWLS

On a broad path in the stately grounds of a château or a palace a large party of ladies and gentlemen, in the costumes of the middle of the eighteenth century, are engaged in a game of bowls. In the foreground a group watches one of the players who measures the distance between the bowls to settle a controversy. Leaning against a tree on the left is a lady in gray dress holding a parasol, and in the path in the middle distance are other bowl players who are apparently in competition with the foreground group. Sunlight flickers through the trees and across the path.

*Signed at the right, H. BARON.*

*Height, 11 inches; length, 16 $\frac{1}{4}$  inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

240

**DAVID JOHNSON**

55—SCENE AT GEORGETOWN, CONNECTICUT

The prominent features of this bit of typical domestic scenery is a large tree which rises against the summer sky, casting a shadow across a pool of water in which four cows are standing to cool themselves in the heat of the afternoon. On the right of the picture a path in flickering sunlight leads to a farm house almost hidden among the trees. On the left, beyond a sunlit meadow, are distant wooded hills.

*Signed at the right, .*

*Height, 12 inches; length, 18 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

190  
**FIRMIN-GIRARD**

**56—A COUNTRY ROAD**

Under an irregular rank of trees in full summer foliage, a broad, grassy road leads off to the middle distance, flickering with sunlight and shadow. Seated on a low bank near a rustic gateway on the left is a lady in pink dress, her open parasol by her side. From a basket in her lap she takes a bunch of cherries, which a small boy eagerly reaches for. A few toys are scattered on the grass, and by the roadside a little girl is gathering wild flowers from the hedge.

*Signed at the right, FIRMIN-GIRARD.*

*Height, 15 inches; length, 22 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

370  
**L. EUGÈNE LAMBERT**

**57—CAT AND KITTENS**

A highly finished study of a mother cat with three half-grown kittens. The old cat is lying down on her right side and the kittens, strongly marked with white, nestle near her shoulders. The background is a simple tone of gray with a shadow across the left side.

*Signed at the right, L. EUGÈNE LAMBERT.*

*Height, 9½ inches; length, 14¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.



ADOLF SCHREYER

58—AN ARAB CHIEF

*strong contrast of blk horse + white dress*

A prancing black Arabian horse with its semi-barbaric rider is the motive of this picture. The horseman wears a white burnous and trousers, a pale blue, embroidered jacket, a red sash with pistols, and carries a long gun. Behind, in a cloud of dust, is seen a galloping companion-in-arms, and, on the left, is a view over rough ground where a few horsemen are scattered in the distance.

*Signed on the right, AD. SCHREYER.*

*Height, 16¼ inches; width, 12¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

JULES WORMS

59—PREPARING FOR A JOURNEY

Near the angle between two buildings and under a projecting story is a stone trough at which a Spanish peasant is watering his donkey, leaning on the animal with his back toward the spectator. Behind the donkey a young girl, carrying a water jug and dressed in parti-colored costume, is chatting with the young man. The white wall of the house in the background is relieved by a doorway and by a window with an iron balcony.

*Signed at the left, J. WORMS.*

*Height, 12¾ inches; width, 9½ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

110  
**VINCENTE PALMAROLI**

**60—THE SKETCH BOOK**

A young lady in pale blue dress is seated before an easel on which is a portrait partly draped with a piece of blue damask. Below the portrait is a chair with a large, loosely-sewn sketch book. The interior is evidently a studio judging from the tapestry hangings and various accessories of furniture and bric-a-brac.

*Signed at the right, V. PALMAROLI.*

*Height, 11¾ inches; width, 8¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

325  
**CHARLES MEISSONIER**

**61—AT EASE**

This is a full-length study of a cavalier gaily dressed in a dull yellow jacket with ruffs at sleeves and neck, red velvet breeches and red stockings and an ample red cloak draped from his left shoulder around his body and over his left arm. His right hand, holding his hat with feathers, rests easily on his hip. Behind him is a doorway in a tapestry-hung wall with staircases leading to two upper floors.

*Signed at the left, CHARLES MEISSONIER, FILS, 1878.*

*Height, 13¾ inches; width, 8¾ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*South & Sons*  
850

**ROSA BONHEUR**

**62—THE ARTIST'S PONY**

This is a careful study of a brown pony with a man's saddle on his back, who is tied to the trunk of an apple tree. He is partly in sunlight and partly in shadow and behind him is a thatched shed or farm building. On the left three white geese wander off into the orchard beyond.

*Signed at the right, ROSA BONHEUR, 1878.*

*Height, 9½ inches; length, 12½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*W. B. Newcomb*  
100

**J. WATSON NICOL**

**63—"WHEN A MAN'S MARRIED—"**

A spacious interior hung with tapestry and richly but quietly furnished. Seated at a dining-table, on which are the scattered dishes and glasses of dessert, a cavalier in wine-colored velvet suit in the style of Charles I., with a broken clay pipe in his hand, gazes out of the picture with an air of intense dejection. On the left, his wife, who has just left her seat opposite him, is passing through an open door, glancing scornfully over her shoulder as she departs.

*Signed at the right, J. WATSON NICOL, 1879.*

*Height, 16 inches; length, 20 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*Pauline Chase*  
*410*

**JULES LEFEBVRE**

**64—TRUTH**

*miniature scale*

This is a small replica of the well-known picture in the possession of the French government. Truth is symbolized by the nude figure of a woman holding a dazzling mirror aloft in her right hand. By artistic license the well, at the bottom of which Truth is supposed to be found, is converted into a deep cavern with trickling streamlets and some verdure and a clump of irises. A rope passing through the left hand of the figure which is raised to the shoulder suggests the depth of the chasm.

*Signed at the upper right, JULES LEFEBVRE.*

*Height, 22¾ inches; width, 10½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

*W. A. Bouguereau*  
*600*

**W. A. BOUGUEREAU**

**65—HEAD OF A CHILD**

This is a life-sized study of a fair-haired little girl dressed in a white chemise and blue bodice, turning her head over her shoulder and folding her hands on her bosom. The background is a broken tone of gray.

*Signed at the left, W-BOUGUEREAU.*

*Height, 18 inches; width, 15 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

280

280

*Signed at the left, C. T.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

1325

*Signed at the right, N. DIAZ.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

9.8. 1875  
825

**J. G. VIBERT**

68—*THE PAINTER'S REST* *coarse in subject & manner*

An eighteenth century artist is engaged in painting the portrait of a stout bourgeois in a brown wig, embroidered suit and red stockings, who is seated in a sumptuous easy chair in the garden at the door of his château. He has succumbed to the heat of the day and the ease of his position, and has fallen asleep. In the gloom of the interior, through the open door behind the sleeping sitter the artist, palette in hand, is seen trying to kiss the servant girl. In the foreground, on the right of the picture, stands the easel with the half finished portrait, the artist's stool and, on the ground, the color box and brushes.

*Signed at the left, J. G. VIBERT, 1875.*

*Height, 12½ inches; length, 16 inches.*

*OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.*

600

**J. B. C. COROT**

69—*LANDSCAPE*

An effective but simple composition showing a screen of birches and willows and a rough meadow in silhouette against a sheet of water with hillside town beyond and a simple sky above, all in a general harmony of tone. On the left are two peasants, the man leaning against a small birch tree and the woman kneeling by the water's edge.

*Signed at the right, COROT.*

*Height, 12¾ inches; length, 18¼ inches.*

*OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.*

**JULES DUPRÉ**

70—*MORNING*

A rugged oak tree, growing near a quiet, meandering stream, rises with warm-colored foliage and bare branches against a sky filled with cumulus clouds. On the right is a flat-bottomed boat near the low bank of the stream with the figure of a peasant woman. There are vivid contrasts of light and shade in the landscape and in the sky.

*Signed at the left, JULES DUPRÉ.*

*Height, 16 inches; width, 13 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**LÉON Y ESCOSURA**

71—*A LOUIS FOURTEENTH SALON*

*detail*

Two gentlemen, one in a white satin and the other in a rose pink suit, are playing cards at a table in the middle of a small salon, while a companion dressed in dark velvet, standing near by, watches the game. A tiger-skin is stretched on the floor, and a painted screen, a chest of drawers with ormolu mounts, an ornate mirror, a clock and other objects enrich the interior.

*Signed at the left, LÉON Y ESCOSURA, 1879.*

*Height, 16¼ inches; width, 22½ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

725  
A. B. 11/12  
**J. L. GÉRÔME**

72—A GIRL OF SMYRNA

A Syrian maiden in a striped yellow and green satin dress, bound to her waist by a red woollen sash, leans with clasped hands on a table which is ornamented with a mother-of-pearl inlay. A necklace of dangling gold coins is her only ornament. The background is a tone of olive green.

*Signed at the right, J. L. GÉRÔME.*

*Height, 18¼ inches; width, 15 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

Sumner 11/12  
930  
**ERSKINE NICOL**

73—THE JAM POT

Seated behind a deal table, the top of which fills the foreground, an auburn-haired lad bends over a pot of jam which he seizes with both hands. On the table at the left are a few ragged schoolbooks, and at the right a yellow dish with part of its contents still unconsumed, and a blue and white plate. On the right is seen a corner of the cottage interior with a pile of books lighted by a small, latticed window.

*Signed at the left, ERSKINE NICOL, 1877.*

*Height, 18½ inches; length, 24½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.



Theodorae  
125

**RUDOLF ERNST**

**74—THE MID-DAY MEAL**

*good for that kind of work*  
This picture illustrates one of the customs of the people in the East, presumably in Asia Minor, and shows the interior of a dwelling with a family group, most of them kneeling around a low, green-painted table, each dipping his spoon into a great earthen bowl. Close at hand stands the master of the house with a little girl by his side. The interior is enriched by a niche covered with Persian tiles, by common draperies, and by a long rug spread on the mat-covered floor. There are flashes of sunlight on the left of the picture and at the end of a raised, half-enclosed passage is seen a doorway with a gleam of sunlight through the cracks.

*Signed at the right, R. ERNST.*

*Height, 17¾ inches; length, 21 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

H. A. Doudner  
310

**E. MUNIER**

**75—BAREFOOT GIRL**

A little peasant girl wearing a yellow kerchief, white chemise, red bodice and blue and brown petticoats, and with bare arms, feet and ankles, stands on the terrace of a château holding over her left shoulder a rough stick on which are hung a pheasant and two smaller birds. Behind her, seen under the boughs of great trees, are the parti-colored houses of the village in sunlight.

*Signed at the left, E. MUNIER, 1886.*

*Height, 30 inches; width, 16½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

50  
50  
OWEN

76—RECLINING FIGURE

The figure of a woman of Oriental type, draped as to the lower limbs, reclines prone on a mass of rich draperies, her head, resting on her folded arms, slightly turned toward the spectator. Her back is in a full flood of light and the flesh is in strong contrast with the background of deep, rich tones, which suggest foliage and indefinite tree forms.

*Signed at the left, OWEN, 1846.*

*Height, 17¾ inches; width, 24 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

760  
JEAN LÉON GÉRÔME

77—TIGER IN REPOSE

This is a carefully finished painting of a tiger, evidently made for the purpose of studying the characteristics of this animal for use in a picture, according to the thorough method for which the artist is famous. The tiger is lying partly on his right side with his forelegs extended, his hind legs in a position of easy repose and his head turned toward the spectator. The background is a broken, rugged bank with a suggestion of foliage and twigs.

*Signed at the left of the middle, J. L. GÉRÔME.*

*Height, 16 inches; width, 23 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

W. G. Hughes  
250

## PIERRE BILLET

### 78—THE LAVA BED—MUSSEL GATHERING

*more color & detail*

The prominent feature of this composition is the figure of a young girl, with basket on hip and petticoat kilted up to the knees by her blue apron, which is wound tightly around her waist. A red kerchief adorns her head and her feet and ankles are bare. She stands on a flat rock, just out of reach of the waves, where she has been gathering shellfish, plucking them from the crevices in the ledge. Beyond her are two companions, and, behind, a tumbling sea under a gray sky, with a broad passage of light near the horizon.

*Signed at the right, PIERRE BILLET.*

*Height, 24 inches; width, 17½ inches.*

OWNER, ZAERISKIE, BURRILL & MURRAY, ATTORNEYS.

## EMIL RAU

*f. H. H. H. H.*  
130

### 79—HE LOVES ME

This is a half-length figure of a Bavarian peasant girl seated on a bench near a window. She has just been picking the leaves from a daisy, and, repeating the well-known formula, the last leaf is left for "He loves me." She wears a green felt hat with feather, a parti-colored kerchief around her neck, an olive-toned bodice over a white chemise and a blue apron. A strong reflection from the side of the room opposite the window brings the figure into relief against the dark background.

*Signed at the upper left, E. RAU, MÜNCHEN, '87.*

*Height, 25 inches; width, 20½ inches.*

OWNER, ZAERISKIE, BURRILL & MURRAY, ATTORNEYS.

110  
200  
**S. CHLEBOWSKI**

**80—BASHI-BAZOUKS GUARDING A CONVENT**

Two men and a boy, dressed in the multi-colored costume of the Turkish irregular soldiery, are standing near the entrance to an elaborately decorated house. The men carry a perfect arsenal of weapons, according to the custom of their class, and the boy holds in his hand a drawn yataghan. On the left is an ornate doorway, and on the right, a window, closed by a richly decorated shutter, with a long piece of stone-arabesque carving below and a panel of Persian tiles above.

*Signed at the left, ST. CHLEBOWSKI, 1878.*

*Height, 26¾ inches; width, 20¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

W. S. Hughes  
110  
**E. MEISSNER**

**81—THE TWO MOTHERS**

A large ewe and her two newly born lambs stand in full sunlight in a rich meadow, and, nearby, a black hen and her brood of young chickens are seeking their food among the grass. In the background is a clump of trees with dense foliage and, on the left, the corner of a farmhouse showing through the trees.

*Signed at the right, E. MEISSNER.*

*Height, 26¾ inches; width, 19 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

60

## 60

A lady in a gray yellow ball dress stands, fan in hand, in front of an upright piano arranging the folds of her dress and looking over her right shoulder to observe the effect. In front of her a companion in a black silk dress sits, languidly watching her friend. On the floor is a parti-colored rug and on the wall above the piano an engraving.

*Signed at the right, GUSTAVE DE JONGHE.*

*Height, 29 inches; width, 24 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

## 83—THE DANCE

In a richly decorated Spanish salon a young lady in a white dress is dancing opposite a jolly Capuchin monk who, attempting to rival his fair partner, lifts his coarse brown frock to show his fat ankles and sandalled feet. On the left a young beau applauds the dance, and near him a young lady in a green dress is playing on a painted and gilded harpsichord. On the right an elderly couple seated on a sofa are enjoying the comedy, and in the background a servant in livery is bringing a tray with glasses.

*Signed at the right, A. CASANOVA, PARIS, 1880.*

*Height, 20 inches; length, 31¾ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

3 10  
**A. LESREL**

**84—THE CARD PLAYERS**

In the guard-room of a castle a company of cavaliers of the early part of the seventeenth century are passing their leisure hour at a game of cards. Four of them are seated at a table engaged in the game and three others are watching them intently. The costumes are full of variety and interest. On the left of the picture is a pile of weapons, a drum and a standard, and, on the right, a stone staircase leads into an upper room.

*Signed at the right, A. LESREL, 1878.*

*Height, 25 inches; length 33½ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

2 10  
**H. C. VAN LEEMPUTTEN**

**85—INTERIOR OF A BARN WITH SHEEP**

A few unfamiliar accessories in the way of farm utensils show that the motive of this picture was found in Belgium or in Holland. It is the lambing season, and a few sheep have entered the barn where there is plenty of green fodder heaped in the corner. Several barn-yard fowl peck about among the straw. From a half-open door a strong flood of light brings the central group of sheep, ewes with one lamb, into strong relief.

*Signed at the left, C. VAN LEEMPUTTEN.*

*Height, 24 inches; width, 30½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

W. L. Hughes  
110

**A. VAN DER VENNE**

86—*AN UNEXPECTED MEETING*

A stout burgher, accompanied by his daughter, is driving in a quaint little vehicle along a rough road when, at a turn around a high bank, suddenly appear in front of the horse two Savoyards leading a tame bear. The terrified horse stops and pulls back, and a catastrophe is imminent, for the wheels are on the edge of a rough bridge over a ditch or culvert.

*Signed at the left, A. VAN DER VENNE, 874.*

*Height, 25¼ inches; length, 31½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

W. L. Hughes  
185

**M. I. CABALLERO**

87—*THE OLD JEWEL*

This represents the interior of a Spanish bric-à-brac shop in the eighteenth century. Seated at a carved table, the old dealer himself, in an embroidered coat with jabot and ruffles, snuff-box in hand, is discussing the merits of a bit of old jewellery which a young lady, standing opposite him, holds in her hand. Her companion, seated beside her, watches the scene with interest, half covering her face with her fan. The costumes of the two girls are ornate and full of elaborate detail, and the interior is rich in accessory objects.

*Signed at the left, M. I. CABALLERO.*

*Height, 25¾ inches; length, 32¼ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

T. G. Ball  
1425  
J. R. BRASCASSAT

88—BULL FIGHT

Two rival bulls, pastured on different sides of a deeply gullied stream, at last succeed in coming together. One of them is just climbing up the steep bank of the stream and is fiercely locking horns with his active enemy. To the left of the picture, across the gully, is a peasant with his dog, both excited at the struggle. Behind the animals is seen a stretch of level meadow with hills beyond and a sky full of lowering clouds.

*Signed at the right, R. BRASCASSAT, 1855.*

*Height, 25 inches; length, 30 inches.*

FROM THE ASPINWALL COLLECTION.

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

W. H. H. Young  
60  
UNKNOWN

89—LAKE IN THE MOUNTAINS, HUMBOLDT,  
NEVADA

This is a view down upon a small lake which is entirely enclosed by mountain slopes, some of them bare, and others with scattered trees. There is snow on the ground, and, with the exception of a shadow upon the trees, the snow-covered foreground and part of the lake, the landscape is in full sunlight.

*Height, 14 inches; length, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.



**A. BIERSTADT**

90—**ROMAN RUINS**

This is a careful study of the ruins of a Roman bath or similar structure with numerous brick arches, window openings, vaults and walls, here and there covered with climbing plants and shrubs. The ruin is in full sunlight, and beyond a group of cypress trees on the right is a wide prospect over the campagna. During his residence in Italy this artist painted a large number of carefully studied realistic pictures of which this is an example.

*Signed at the right, BIERSTADT.*

*Height, 19¾ inches; length, 27 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**GILBERT MUNGER**

91—**LANDSCAPE**

A small pool in a rough country with great clumps of overhanging trees on either side, showing between them a view over a flat country toward the glowing sky and the distant horizon. The foreground is mostly in shadow. Cattle drinking in the pool and a boat with a single figure in it give a touch of life to the otherwise deserted landscape.

*Height, 28½ inches; length, 36½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

160  
**GILBERT MUNGER**

**92—SUNSET**

A serrated range of mountains, partly snow-covered, stretches across the picture, and the rocky summits are illuminated by the warm light of the setting sun. The whole is reflected in the smooth surface of a large sheet of water which extends across the foreground, broken only by the flight of a flock of ducks, who are apparently disturbed by the approach of a thunder storm, which, on the left, casts an ominous shadow on the land and water.

*Signed at the left, GILBERT MUNGER, 1878.*

*Height, 21 inches; length, 44 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

165  
**A. BIERSTADT**

**93—LANDSCAPE**

A grassy meadow in a pleasant valley, where the hand of man has not disturbed the natural beauties of the scene. Groups of towering trees are scattered over the level area and frame in a vista across the distant lake to the shadowy forms of mountains beyond. A herd of deer, some of them quietly feeding and others alert and watchful, are seen on the left. The sun is low in the sky, and, veiled by the mist of Indian summer, is the focus of the picture.

*Signed at the left, BIERSTADT.*

*Height, 20¼ inches; length, 27½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

*T. J. Newcomb*  
**JOZEF CHELMONSKI** 210

94—*SLEIGHING IN RUSSIA is no fun*

A pair of black horses are madly dashing across the snow, harnessed to a sledge in which are seated the driver and a young lady. The latter leans back rather nonchalantly, but the former, his cloak waving wildly in the air, is urging the horses to still madder action, holding his head down to escape the flying balls of snow which are thrown up by the horses hoofs. A blue net, apparently an inefficient protection against these missiles, is stretched between the dashboard and the horses. On the left and below is a snow-shrouded village, and above a cold, wintry sky.

*Signed at the left, JOZEF CHELMONSKI, 1879, PARIS.*

*Height, 31¾ inches; length, 63 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

460  
L. KRATKÉ

95—LE BATAILLON CARRÉ—WATERLOO

This stirring incident of the much described and much painted battle of Waterloo is illustrated by a composition showing a square of French infantry composed of soldiers of two organizations resisting the English cavalry, who are attacking them on all sides. Prominent in height above the square are seen two mounted officers and a standard with gold eagle. Smoke envelops the square and hides the sky above, but to the left is a glimpse of distant landscape and the gleam of late afternoon sky. A dead horse and the bodies of several cavalrymen lie in the foreground among the trampled wheat.

*Signed at the left, L. KRATKÉ, 1897.*

*Height, 29¾ inches; length, 42½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

625  
700

C. A. LENOIR

96—SILENCE IN THE WOOD

The life-sized figure of a maiden in white, classical tunic is seated on the stone trough of a fountain in the midst of a great wood. Her right hand supports her chin, the elbow resting on her right knee, and her eyes are slightly turned up as if she were half expecting to hear the silence of the forest broken. Beside the trough are irises and wild roses, and through the foliage in the background are seen bits of blue sky.

*Signed at the right, C. A. LENOIR, 1899.*

*Height, 56 inches; width, 36 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

the Enthusiast  
100

J. P. HALL

97—THE CAVALIER AND THE PURITAN

On a broad path in a rich garden where flowers and statuary abound, a solemn Puritan in black, with clasped hands and a Bible under his right arm, is walking with a demure maiden in gray. Closely following the couple is a gaily dressed beau in the costume of the time of Charles I., with a rich, red cloak and much lace, who bends over, seizing the maiden's hand to carry it to his lips. In the distance another cavalier is seen promenading with his lady love.

*Signed at the left, J. P. HALL, 1859, LON<sup>g</sup>., and monogram in a circle.*

*Height, 31 inches; length, 41 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

350  
L. PERRAULT

98—FRESH WATERMELON

This is the life-sized figure of a little curly-haired girl, who, judging from a violin at her side, is apparently a strolling musician. Seated on a stone step in front of a barred window she looks out of the picture, holding in her left hand a small piece of watermelon. She is dressed in the costume of the Italian peasantry, with white chemise, red bodice and blue petticoat.

*Signed on the right, L. PERRAULT, 1881.*

*Height, 45¾ inches; width, 35 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

300  
T. SIDNEY COOPER

99—MORNING IN THE HIGHLANDS

On a prominent summit in a range of hills a red Highland cow is standing, a prominent feature in the composition. Around her repose a few sheep, and others are seen feeding in the distance. The early morning sky is filled with rolling clouds flooding the whole scene with warm light, and the hills recede far into the perspective until lost in the glow of the dawn.

*Height, 38 inches; length, 53 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**OTTO MEYER**

100—**THE FIRST SMOKE**

A life-sized group of four ragged Italian urchins indulging in the doubtful luxury of a smoke. The eldest boy holds a pipe in his mouth with an expression of conscious superiority and a second leans on his shoulder blowing smoke rings. The other two are in different stages of distress at the result of their experiment. The group is in a strong effect of light and shade.

*Signed at the right, OTTO MEYER, ROMA, 1863.*

*Height, 55 inches; width, 43 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**TH. SALMON**

101—**THE SHEPHERDESS**

A peasant girl in dull gray dress, blue apron and white, short-sleeved chemise with a kerchief on her head, is leading a sheep dog by a leash held in her left hand. Her flock crowds closely beside her, evidently anticipating the burst of a tempest which is threatened by the storm clouds which fill the sky. On the left is a simple stretch of pasture land with two haystacks on the horizon.

*Signed at the right, TH. SALMON.*

*Height, 54 inches; width, 41 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

8. 11. 92  
168

E. LEUTZE

102—EMIGRANT TRAIN ATTACKED BY INDIANS

A large party of emigrants with their families and household goods in prairie schooners drawn by teams of oxen and mules is crossing the plains. Two mounted scouts have just ridden in to warn the party that they are about to be attacked by Indians. The greatest confusion follows. Everybody is arming; the drivers hasten to corral the vehicles; the women hide their children in the wagon loads. On the left is a view over the arid, treeless waste, where on a low summit is the single figure of an Indian on horseback, and beyond him is seen the smoke of signal fires rising straight up toward the hot expanse of sky.

*Signed at the right, E. LEUTZE, DUSDF, P. P. C.*

*Height, 39¾ inches; length, 67¾ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.



SECOND EVENING'S SALE  
FRIDAY, MARCH 13<sup>TH</sup>  
BEGINNING PROMPTLY AT 8.30 o'CLOCK  
AT MENDELSSOHN HALL

WATER COLORS

# WATER COLORS

E. LEVORATI

## 103—A VENETIAN GIRL

This is a study of the head and shoulders of a Venetian maiden, with dark eyes and carelessly arranged dark hair. She has a white shawl around her neck, and a blue mantle over her shoulders.

*Signed at the right, E. LEVORATI, VENEZIA.*

*Height, 12 inches; width, 10 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

## BAREND CORNELIS KOEKKOEK

## 104—LANDSCAPE AND FIGURES

In the foreground two figures and a donkey appear on the brink of the high ground which overlooks a wide plain below. To the right is a large rock, and on the opposite side of the composition is a pond and trees.

*Signed with initials at the left and dated, 1829.*

*Height, 6½ inches; length, 9½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

110  
**ATTRIBUTED TO CORREGGIO**

**105—CHERUBS**

Drawing in Red Chalk

Two *putti*, one of whom has wings, are represented side by side in a diagonal composition from right to left, the position of the bodies suggesting a study for figures floating in the air.

*Stamped with a monogram at the left.*

*Height, 6 inches; width, 6 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

85  
**TITO LESSI**

**106—THE REHEARSAL**

Seated one behind the other, two men are absorbed in music. The one in front, whose instrument is a violin, wears a long satin coat of pinkish plum color over olive breeches, while his companion, who plays a flute, has a coat of dull green and drab stripes.

*Signed at the right and dated, 1883.*

*Height, 10 inches; width, 7 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

?  
y  
**SAMUEL COLEMAN**

*"Rocky Mountain"*  
25

107—IN THE ROCKIES

This is a view from the flank of one of a group of rugged mountains, which are partly covered with forests, and partly bare of vegetation. The warm tone of the picture suggests early autumn.

*Signed at the right, SAM<sup>l</sup> COLEMAN.*

*Height, 7 inches; length, 9½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**O. SAUNIER**

*O. Saunier*  
165

108—DUCKS

Water-color

A sporting dog pushes his way through a large bunch of reeds and grass toward the spot where a wood-drake is lying on his back, dead. Another bird with broken leg is flying away, and in the distance are three more fortunate members of the flock who escape unhurt.

*Signed at the right, OCT. SAUNIER.*

*Height, 9 inches; length, 12½ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

325  
FÉLIX ZIEM

109—VENICE

Boats with bright sails are moored on the right of the water beside a terrace wall, over the top of which rise masses of foliage.

*Public gardens*

*Signed at the right.*

*Height, 5 inches; length, 7½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

300  
ANTOINE LOUIS BARYE

110—TIGER IN THE DESERT

In the midst of a vast desert a tiger sprawls at length, with upraised head.

*Signed at the right.*

*Height, 8 inches; length, 11½ inches.*

EXHIBITED AT THE BARYE MEMORIAL EXHIBITION, NEW YORK, 1889.

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**ANTOINE LOUIS BARYE**

*Cottrell & Co.  
800*

**111—LION LISTENING**

In a wild rocky spot a lion sits upon his haunches against a white boulder, above which are a tree and a fallen branch.

*Signed at the left.*

*Height, 9½ inches; length, 12½ inches.*

EXHIBITED AT THE BARYE MEMORIAL EXHIBITION, NEW YORK, 1889.

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**ALFRED PARSONS**

*1889  
1/00*

**112—THE VALLEY**

From a grassy plateau in the foreground, dotted with cattle and bordered by large beech trees in their yellow livery of autumn, the eye travels over a level country that stretches far to the horizon. A river winds through it, and trees grow plentifully in the hedgerows.

*Signed at the left.*

*Height, 9½ inches; length, 15½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

A. M. Lowell  
35

**J. G. Cermani**

**113—AN ALPINE VALLEY**

Near a boulder in the foreground are sitting two women in large straw hats. Beyond them are steep green hills with water at the foot of them, and towering high in the distance is a snow-mountain.

*Signed at the left.*

*Height, 8½ inches; length, 12½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

J. H. Zuber  
50

**JEAN HENRI ZUBER**

**114—LANDSCAPE**

The stream of water in the foreground is bordered on the left by a bank with willow trees, and on the right by sandy, indented, flat ground with a clump of dark shrub. There is a view beyond of hilly country, under a breezy, gray sky.

*Signed at the right and dated, '82.*

*Height, 10 inches; length, 14 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**MAX LUDBY**

115—CATTLE DRINKING

A herd of cattle, and a single one to the left of it, are standing in the water which occupies the foreground. A smooth yellow-green meadow extends beyond, bounded by a steep woody hill.

*Signed at the left and dated, 1881.*

*Height, 9 inches; length, 13½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**JOHN LA FARGE**

116—WATER LILIES

Floating on their leaves upon the water are two open lilies and a bud. One leaf, curled at the edge, shows its purple lining.

*Height, 9 inches; length, 10½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.



42. Water  
60

**WILLEM ROELOFS**

117—A DUTCH STREAM

A sedgy stream crosses the front of the picture and makes a bend to the right around a spit of flat pasture, on which grow dark-leaved bushes and two slender stems, reflected in the water.

*Signed at the right.*

*Height, 6½ inches; length, 9 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

1250  
J.M.W. Turner  
118--CLIFFS

**J. M. W. TURNER**

High cliffs, white and yellow, rise on the right, with a village at their foot beside the blue water. On the left, faint mountains tower up from the water's edge.

*very delicate*

*Height, 7 inches; length, 9½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**ALFRED WILLIAM HUNT**

**119—FRUIT AND BERRIES**

Beside a bunch of purple grapes are two yellow pears, and in front of them a spray of two red berries and leaves and some rose haws.

*Signed at the left.*

*Height, 6½ inches; length, 10½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**SAMUEL PROUT**

**120—A SCENE IN ROME**

A dwelling house has been built on to the fragment of a Roman temple, which shows an entablature supported on four Corinthian capitals. Behind it rises in three tiers of arches a high tower. Figures are disposed about the street.

*Signed at the corner.*

*Height, 15 inches; width, 9½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

W. H. Schuman  
270

**SIR EDWIN LANDSEER**

*121—A DOG'S HEAD*

Against a blue background the head of a white long-haired hound is thrust out toward the left, showing the red of its tongue and lip.

*Signed at the right, E. L., and dated, 1822.*

*Height, 10½ inches; length, 16 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

35

**ALBERT GOODWIN**

*122—AN ENGLISH RIVER SCENE*  
*W. H. Schuman*

The river stretches back from the foreground to a white church and tower, on the left of which a stone wall borders the water, enclosing a garden and red-roofed house. Barges are lying in the stream, and from a floating stage on the left of the foreground figures are engaged in fishing.

*Signed at the left and dated, '84.*

*Height, 11½ inches; length, 20½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**BERNARD EVANS**

**123—RETURNING HOME**

Twilight is spreading over a rolling grassland, and down the slope on the left two figures and a donkey are following a string of cows, which is preceded by a flock of sheep that has passed beyond the dip in the ground, and is ascending the opposite slope. On a knoll toward the left is a clump of trees, and the horizon is bordered with woods purple with shadow.

*Signed at the left.*

*Height, 12½ inches; length, 19½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**GUSTAVE DORÉ**

**124—DEVIL'S BRIDGE, SWITZERLAND**

In an Alpine gorge a single stone arch spans a torrent. Figures are ascending the approach built on to the left of it, while on the opposite side others are descending the roadway which at right angles to the bridge skirts the mountain side.

*Height, 17½ inches; width, 12 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

124a Done  
Lac d'Obersee

80  
Springer

## UNKNOWN

### 125—A FRIGATE AT ANCHOR

Sepia Drawing

The subject, which suggests a copy from one of Van de Velde's pictures, represents a frigate with high poop and with sails hanging loose, alongside which some barges are lying. On the strip of shore in the foreground a man with a dog is standing, looking out to sea.

*Height, 17½ inches; width, 13½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

1625  
Hood & Co.

## ANTON MAUVE

### 126—BRINGING HOME THE FLOCK

*Looking toward spectator.*

Along the sandy, snow-scattered road is driven a flock of sheep, on the left of which walks the shepherd with his stick under his arm, while his dog alertly watches on the right. The scene is wild and dreary with a few bare bushes on the left.

*Signed at the left.*

*Height, 13 inches; length, 19½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**GEORGE A. FRIPP**

*A. E. Williams*  
*115*

**127—AFTER THE STORM**

The gray green sea is breaking in long rollers on the shore and running up the brown slope on the left in a mass of foam. A spar floats in the shallow water, and far out beyond sailboats are seen.

*Signed at the left.*

*Height, 13 inches; length, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**THOMAS PYNE**

*J. P. Pyne*  
*110*

**128—BISHAM ABBEY, GREAT MARLOW**

The stone walls, red roof and square tower of the Abbey, now a country house, are seen across the Thames, backed by trees that extend along the bank of the river to the right. In the water in front some cows are standing.

*Signed at the right and dated, 1882.*

*Height, 14 inches; length, 21 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

100  
**TOM LLOYD**

**129—NEAR SHANKLIN, ISLE OF WIGHT**

From the grassy top of the cliffs, where children are playing, is a view across the blue sea to the white shores of the English coast. A single sail dots the water, over which flies a flock of black gulls.

*Signed at the right.*

*Height, 11 inches; length, 22 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

85  
**BASIL BRADLEY**

**130—HIGHLAND CATTLE**

On a knoll, covered with rock and heather, Highland cattle have come to a halt, and a collie dog is racing up to them, barking. Beyond a dip of ground in the middle distance rises a hill, on the side of which a shepherd is riding a white pony among his herd.

*Signed at the left and dated, 1882.*

*Height, 13½ inches; length, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**E. M. WIMPERIS**

**131—A MOUNTAIN STREAM**

A purling stream flows through the foreground of broken rock and patches of yellow grass, while at the back rises a gray, craggy mountain.

*Signed at the left and dated, '76.*

*Height, 13 inches; length, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**MARTIN RICO**

**132—A RIVER SCENE**

The foreground is a stretch of water with ducks and a boat in which are two figures. On the opposite bank a woman is washing clothes, and beyond her a roof appears among the trees. To the right a wooden structure projects over the water, and on the opposite side of the river is a large house.

*Signed at the right.*

*Height, 14 inches; length, 21 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.



W. H. Young  
225

**GEORGE S. ELGOOD**

*133—AN OLD ENGLISH MANSION*

Steps descend on the right from a terrace on which stands a Jacobean mansion. Clipped hedges grow along the terrace wall, and on the smooth lawn where a peacock stands, are two ladies in Pompadour trains and white lace caps. Through a gap in the hedge on the far side appears a garden with view beyond of woods and hills.

*Signed at the left and dated, 1882.*

*Height, 16 inches; length, 23½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

W. H. Young  
900

**JOHN M. SWAN**

*134—LION AND LIONESSE*

Over the darkening ground a lion, scenting the air, and a lioness with her head lowered, are moving along side by side. In the distance there is a white glare upon the horizon.

*Signed at the right.*

*Height, 16 inches; length, 23 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

JOSEF ISRAELS

135—MOTHER AND CHILD

*not a good example  
? sleeping*

A mother sits nursing her baby beside a table on which lies a red bowl full of potatoes. On the right is a fireplace, with a blue valance hanging from the mantel and a teapot standing on the hob. *not of perspective*

*Signed at the right.*

*Height, 21 inches; length, 23 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

ALBERT NEUHUYS

136—THE SISTERS

*simple & natural*

Under a window to the left is a table on which lie a blue bowl and a work-box. A young woman sits sewing on a dull-red garment, while a fair-haired child stands watching her.

*Signed at the right.*

*Height, 25½ inches; width, 20 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

1000  
Cottrell & Co.

**B. T. BLOMMERS**

**137—AT THE SEASHORE**

In the shallow water a woman stoops to dip her baby as far as its knees, while a little child stands by, holding up its petticoats. A wooden shoe is floating near, while farther back in the water are some girls, and, in the distance, sail-boats.

*Signed at the left.*

*Height, 19 inches; length, 29 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

fraser & Co.  
2300

**ANTON MAUVE**

**138—SHEEP FEEDING**

face of spectator

Along the slope of a meadow, in the long, gray grass flecked with yellow flowers, a few sheep are grazing as they come forward. On the right of the flock is a white lamb.

*Signed at the right.*

*Height, 20 inches; length, 32 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**BERNARD EVANS**

*Richmond*  
55

139—ON THE EDGE OF THE PLAIN

On the left of the foreground two figures are standing under a group of birches, which, like the other trees in the scene, are bowed toward the right by the wind. A plain dotted with trees stretches away to distant hills, while overhead large clouds roll in the blue sky.

*Signed at the right.*

*Height, 26¾ inches; width, 17¾ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**F. J. DU CHATTEL**

*F. J. Du Chatel*  
330

140—LANDSCAPE

Water-color

A placid stream which widens until it covers the entire foreground, is bordered on the right by a low bank with a rough hedge and a clump of trees. On the opposite side of the stream is a low meadow with cattle feeding, and beyond a rustic bridge is a vista of a flat country reaching away to the horizon.

*Signed at the left, FRED. J. DU CHATTEL.*

*Height, 24 inches; width, 18 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

310

**B. GALOFRÉ**

141—ON THE LAGOON

Water-color

Under a wide expanse of sky, covered with soft summer clouds, showing here and there spots of blue, is the glassy stretch of the lagoon, reflecting the clouds like a mirror. In the middle of the picture is a Venetian fishing boat with lowered mast and sail, and, in it, a single fisherman engaged in setting his fish-traps.

*Signed on the right, B. GALOFRÉ.*

*Height, 25 inches; length, 38 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

100

**M. DE LONGPRÉ, FILS**

Pair of Water-colors

142—WILD FLOWERS

A careful study of a large bouquet of wild field flowers, executed natural size, comprising many varieties of familiar blossoms.

143—LILACS

This is a study of a bunch of white and colored lilacs, natural size, and, like the companion picture, with a background of simple gray, and without accessories.

*Signed at the right of the flower stems, M. DE LONGPRÉ FILS.*

*Height, 39¼ inches; width, 30¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**MR. FULLER'S MONETS**

# MR. FULLER'S MONETS

CLAUDE MONET

## 144—THE SEINE NEAR BENNECOURT—FLOATING ICE

Série des Glaçons

*tender + most successful rendering of a delicate effect*

Between us and the misty hills of the opposite shore the river's surface is encrusted with packs of floating ice. A tender rosy bloom dapples their white and green and caresses an open space of water in the front. A small island, covered with bushes and trees that interlace their rosy and violet branches, lies on the left of the middle distance, while on the farther side of the stream a long strip of island with faintest trees is just perceptible through the haze. Beyond it rises the line of snow-mantled hills, streaked with blue and rose, indistinct and vaporous, beneath a sky of tremulous flush that merges above into the most delicate dove-grey.

*Signed at the right, CLAUDE MONET.*

*Height, 25½ inches; length, 38¾ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

2000  
Claude Monet  
CLAUDE MONET

145—NEAR ARGENTEUIL—WINTER

The road which skirts the river on the left is frozen hard, its ruts and ridges showing through the snow, while the snow lies upon the bank which borders it, between the tussets of frozen grass. In the middle distance the road winds past a clump of trees and undergrowth, their bare branches and twigs presenting a blur of brown and purple. Beside this are two figures which, with one in the farther distance and another approaching us, spot the barren road with a semblance of animation that only accentuates the general desolation of the scene. The water is lifeless, a stretch of violet gray, broken in the distance by a single boat. The opposite shore presents a low bank of snow, beyond which a faint row of poplars and a more distant snow-covered hill show against the sullen gray of the sky.

*Signed at the right, CLAUDE MONET.*

*Height, 22½ inches; length, 38 inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.



CLAUDE MONET

3000

146—AUTUMN ON THE SEINE

The vista of river reflects the pale dove tints and delicate blue of the sky, and the yellow, green and orange of poplars that line the left bank. The foliage presents a profusion of these tints, their brilliance softened in the quiet sunshine. Underneath the bank is moored a string of boats; one of them with scarlet hull and two of warm slate color. On the left of the picture, a little way back from the front, two silvery gray willows stand upon the projection of the bank, which is carpeted with green, and has a brownish boat tethered to its point, stretching out into the stream. In the distance, the curve of the left bank discloses a green expanse, beyond which a château, a church with spire, and two white houses which show vaguely against a hill of faint lavender hue.

*Signed at the right, CLAUDE MONET, '74.*

*Height, 20 $\frac{1}{4}$  inches; length, 27 $\frac{3}{4}$  inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

Hand-Rueh  
2900

CLAUDE MONET

147—NEAR VETHEUIL—FLOATING ICE

Série des Glaçons

The river slides before us, its polished surface broken up with flots and coagulated masses of floating ice. Blue upon the edges, whitened with snow upon their surfaces, they sweep with the sluggish stream. Where they are only scattered the water is gray, but bluer where the ice floes accumulate, and the greenish-blue and violet reflections of some poplars cross the current. These follow the line of the opposite shore, which swells out near the centre of the picture into a prominence that is thickly occupied with trees, and has upon its bank large bushes; brown and purple networks of twigs. Opposite to it in midstream are two islets, covered with similarly bushy growth. The poplars on the farther shore stand against a hilly background of snow, streaked with bluish shadows; some of them spiring up into the sky, which is filled with loose gray cloudiness, that holds a slight flush of rose above and passes imperceptibly to blue upon the left.

*Signed at the right, CLAUDE MONET, '80.*

*Height, 22¼ inches; length, 38 inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

*E. Reisinger*  
*2700*

CLAUDE MONET

148—ÊTRETAT—SUNSET

Between the sea and sky the cliff, purple with shadow, looms like a ruin, with pinnacle, arch and battlemented top.

Through the violet haze that overhangs the horizon the sun glows, a disc of geranium red; while the sky above is a quivering greenish-blue, swept diagonally with skeins of white and warm drab clouds. The sea spreads towards us with a sliding smoothness, only dimpled with little lapping waves. They pass from indigo to pale blue or wine color in their shadows, while the gray whiteness of their surface is tinged with roseate hues, as the sunlight streams softly through the arch in the cliff and diffuses itself over the uninterrupted water on the right of the picture.

*Signed at the left, CLAUDE MONET, '83.*

*Height, 22¾ inches; length, 31 inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

8. A. Davidson  
4560

CLAUDE MONET

149—DAWN AT ANTIBES

(The Blue Tree)

From a point of land on the right of the composition rises a tree backed by two bushes. In a companion picture of the same subject, their foliage is yellow, but here it is a greenish-blue. The delicate interlace of leaves and branches fills the right half of the canvas and extends still farther across the sky. A single spray of foliage projects from the left of the canvas and almost meets the other, forming an arch of greenery, through which appears the view of Antibes across the stretch of water. The latter, a delicate green, is streaked with buff and rose reflections of the distant buildings which are grouped about the lighthouse tower and rimmed by a fortified wall. To the right of the town are two detached square structures, presenting lighted surfaces of rosy buff and shadowed sides of blue. Behind them stands a range of hills, misty blue at their base and rosy lavender above, where they melt into the creamy paleness of the sky, which gradually changes at the zenith into softest blue.

*Signed at the right, CLAUDE MONET, '88.*

*Height, 24½ inches; length, 35½ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

# CLAUDE MONET

*Durand-Roch*  
*1880*

## 150—BELLE-ISLE—SUNSHINE

### Roche Guibel

*almost  
as the same  
yet I can  
believe that  
it looks*

We are looking from an elevation, a spur of which projects upon the left of the spot, purple and brown and green-stained. At its base the water in front is blue, changing to mauve where the shadow lessens; but as it races onward through its channel of rocks it gleams in the sunshine, green with mingled tones of dove-gray and deeper green, the latter changing to a deep blue as the water passes into shadow. A little way from us on the right is a low irregular arch of rock, brown, red, green and purple according as the light glints upon its excrescences or loses itself in the furrows. Behind it, across the channel of water, runs a steep wall of brown and greenish-drab cliffs, ruddy atop and shadowed with purple in their receding parts. Projecting from them, almost in the center of the scene, is a sharp pyramid of rock, mounting in successive steps and at its base thrusting out tables of rock into the water, which frolics and foams around them. These cliffs continue across the picture, gradually losing their wildness, until on the left they present smoothly undulating summits of grass against the sky. The latter is a delicate greeny-blue with white and dove-gray clouds.

*Signed at the right, CLAUDE MONET, '86.*

*Height, 23½ inches; length, 30½ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

2100  
Fuller & Co.  
**CLAUDE MONET**

*some work has been done in the sketch*  
**151—APPLE BLOSSOMS**

The upward slope of orchard is covered with yellowish grass that begins to quicken with green, and is striped and mottled with the bluish-green shadows cast by the blossoming apple trees. Two of these are situated near the foreground on the left; their slender, straggling branches, which grow out from short stems, being supported by stakes, while the bunches of white blossoms are fledged with the delicate yellow green of opening leaves. Higher up the slope, on the right, is a bushy tree, and on the summit a larger tree, and three others growing together in a single clump, their pale greeny-buff foliage massed against the gray sky.

*Signed at the left, '73, CLAUDE MONET.*

*Height, 22¾ inches; length, 37¾ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

*Donand-Rub*  
*3/100*

CLAUDE MONET

152—CLIFF AT POURVILLE

*subject less attractive but wonderfully well expressed*

A cliff's summit occupies the foreground of the picture, the sunshine straying in and out between the loose blades of grass and the stalks of scarlet flowers. Far down below, the water is faintly green, changing to pale robin's egg blue, until it melts into rosy violet near the horizon. The distant view is a curving coast of cliffs, creamy and pale orange, or blue in their recesses; their undulating sky-line fledged with green, and at their foot a shelving stretch of sand. The sky behind the cliffs is filled with a vapor of delicate rosy gray which clears above into patches of tender blue.

*Signed at the right, CLAUDE MONET, '82.*

*Height, 22½ inches; length, 30¾ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

2767  
**CLAUDE MONET**

153—*L'AIGUILLE D'ÊTRETAT*

The cliff projects from the left, its great natural arch lightly veiled with blue shadow, through which the hollows and seams that time and the weather have wrought into its face, show red and brown. The sun from behind the rock illumines the right wall of the arch, beyond which the blue water is changed to green by the warm light and its foam to creamy yellow. In the foreground beneath the shadow of the mass the water is deep blue. It tosses to and fro, throwing up bursts of spray, which shows white against the rock and the blue of the water, but blue where its color is brought into contrast with the green sea beyond.

The sky framed in by the arch is a rosy cream with floating globular clouds, dove gray on their shaded sides and creamy where they catch the glow; while to the right, where the sky ascends to the top of the picture, it is greener and merges into blue, the clouds being looser and more scattered.

*Signed at the left, CLAUDE MONET, '83.*

*Height, 24¾ inches; length, 31 inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.



L. J. Maynard  
3000

**CLAUDE MONET**

**154—COASTGUARD AT POURVILLE—MOONLIGHT**

*Sketch of collection*

The corner of the cliff's summit spreads from the left nearly across the picture, fenced upon its edge by a straggling hedge. Within the enclosure stands the cottage, with walls of plastered stonework, trimmings of brick around the door, three small windows, and a tiled roof surmounted by a double chimney, one half of which terminates in a red chimney pot. The rough weather-worn surface of the structure reflects the moonlight in a myriad diversities, the walls glistening coolly, and the roof a maze of rose and silver and frosted lavender. A frost-work of silver also overlays the grass, which is bluish-green in the light and tinged with citron and ruddy brown in the foreground. The upper sky is filled with dove-gray vapor that changes gradually to violet, till it merges imperceptibly into the faint blue of the distant sea. The latter as it nears us is tinged with violet reflections and palpitates in the vague depth below the cliff with little heaving waves of cream and drab and faintest green.

*Signed at the left, CLAUDE MONET, '97.*

*Height, 24¼ inches; length, 35¼ inches.*

OWNER, ESTATE OF WILLIAM H. FULLER, DECEASED.

*Hold. here a few years ago*

# **OIL PAINTINGS**

## OIL PAINTINGS

ÉMILE VAN MARCKE

L. Bouamany  
4700

### 155—CATTLE IN PASTURE

A dark brown and white cow, and another yellow and white, stand in strong sunlight in a rich, green pasture. The former with lowered head is enjoying the caresses of her companion. Beyond is a third animal grazing, and in the distance is a wide meadow and a wooded hillside. The sky is broken by clouds showing small patches of blue, and from the distance a flock of birds trails up to the zenith.

*Signed at the left, ÉM. VAN MARCKE.*

*Height, 24½ inches; length, 29¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

16, 000

NARCISSE VIRGILE DIAZ

702-100

156—LANDSCAPE

This is a view over a broad piece of marshy ground, with patches of water reflecting the light from the sky, a clump of sturdy oak trees on the left, and, in the distance, a range of low, wooded hills. A single figure of a peasant woman is seen on the marsh. The sky is full of turbulent clouds, and the focus of light is near the middle of the composition against the dark foliage of the oak trees. The season of autumn is suggested by the color of the grass and the leaves and by the character of the sky.

*Signed at the right, N. DIAZ, '72.*

*Height, 32 inches; length, 41½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

675

R. GOUBIE

157—THE FALCONERS

A large party of gentlemen on horseback with two liveried attendants on foot are engaged in the sport of falconry, in an uncultivated country which is partly covered with dense woods. They are in the costume of the early part of the eighteenth century. In the foreground, a horseman whose falcon has returned, is endeavoring, with the aid of an attendant, to secure the bird again. In the middle distance four cavaliers are galloping off to follow the flight of two falcons in pursuit of a raven.

*Signed at the right, R. GOUBIE.*

*Height, 35¼ inches; length, 51¼ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

G. H. BOUGHTON

158—THE KISSING BRIDGE

Two young couples, in late eighteenth century winter costume, are promenading along a bridge, the roadway of which occupies the foreground. The custom which prevails on this particular bridge may be imagined from the actions of the beaux, one of whom is embracing his companion, while the other is about to imitate him. The landscape is covered with snow and is agreeably broken by clumps of leafless trees and shrubs. On the right stands a group of pine trees, the branches of which are in relief against the cold, wintry sky.

*Signed at the left, G. H. BOUGHTON.*

*Height, 20 inches; length, 30 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

2 75  
A. LOUSTAUNAU

159—BEFORE MARRIAGE

*impression 'After Marriage' in Vanderbilt Collection*  
This is the interior of a military office or bureau, sumptuously furnished with heavy and ornate Empire articles of use and ornament. Seated at a desk is an officer in full uniform, kepi on head, writing on a slip of paper and at the same time gazing rather sternly at a young lady in riding costume, who stands in front with her back turned toward the spectator. She rests her riding whip with a vigorous action in a leaf of the desk, where a subaltern in red and blue uniform is busily writing a long document.

*Signed at the right, ALOUSTAUNAU.*

*Height, 24¼ inches; length, 36¼ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*old gentleman back  
of the Transcendental  
Louden  
5.11.1650*

**SIR L. ALMA TADEMA**

**160—HOME FROM SHOPPING**

A Roman woman luxuriously clad in rich embroidered garments, accompanied by two children, is about to enter the doorway of her residence. The elder daughter is carrying a box with jewels, and the young child holds a doll and a wreath. Following the group is a slave who carries a pot of plants, black and red mantles and an umbrella. On the right an old servitor, holding a bunch of keys, opens the house door, disclosing the entrance hall paved with mosaic leading to an atrium, where are seen two figures at a marble table, on which stands a statuette of the same material.

*Signed at the right, L. ALMA TADEMA.*

*Height, 16 inches; length, 22½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**A. E. FABRI**

*A. E. Fabri  
160*

**161—JAPANESE INTERIOR**

Five girls, three kneeling and two standing, are examining a long strip of embroidered blue silk. The room is crowded with objects, and the walls are covered with decorative hangings. On the right is a view into another room, and on the left is a vista along a street with a temple roof in the distance.

*Signed at the right, A. E. FABRI, ROMA, 1874.*

*Height, 20¾ inches; length, 30¾ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

*Filed, Arthur Schreyer*  
1050

**GEORGE INNESS**

**162—TWILIGHT**

Against an evening sky covered with golden-lined clouds rises a rank of stately elms bordering a broad, grassy country road which is broken by paths and cart tracks. Under the trees and between the trunks is a vista to the distance over rich meadows. An ox wagon loaded with timber slowly moves along the track, and near the foreground to the left is an old man with a bundle of faggots.

*Signed at the left, GEO. INNESS, 1866.*

*Height, 22 inches; width, 30½ inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

*Filed, Arthur Schreyer*  
5100

**ADOLF SCHREYER**

**163—A BURSTING SHELL**

This picture, illustrating an incident in the French campaign in Algeria, gives the artist a welcome opportunity to show a spirited and dramatic group. Two Arab horsemen, one on a white, the other on an iron-gray charger, are galloping along a rough path, when a shell bursts in the soft ground close at hand. The frightened animals stop suddenly, and their startled riders watch with apprehension the spot where the shell is bursting. Behind the group is a rough hillside, and, over all, a mottled sky.

*Signed at the right, AD. SCHREYER.*

*Height, 27½ inches; width, 23 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.



(Hartnusch, home) G. B. Russell  
1600  
**JEAN LÉON GÉRÔME**

164—**SWORD DANCERS**

During the inauguration of the Suez Canal there were many celebrations by the natives, but none more interesting than the one which took place at Philæ, and which the artist witnessed there. He made a sketch of the festival on the spot, and the picture is the result of his mature study of the incident. In the cool shadow of the colonnade of a temple a crowd of swarthy natives are gathered to enjoy the performance of the sword dance, which is executed by two young men who are madly leaping, sword in hand and shield on arm, combining the movements of the dance with the action of an assault-at-arms. Two barbaric harpers encourage the dancers with their music, and a minor potentate, with a group of attendants, sits solemnly watching the dance. In the background is the huge façade of a temple with incised figures, and through a great doorway is seen broken ground and a partly ruined temple with columns.

*Signed near the right, J. L. GÉRÔME.*

*Height, 25 $\frac{3}{4}$  inches; length, 36 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

425  
*Handwritten*  
**ÉMILE MUNIER**

**165—LADY READING**

A young lady in green dress with flowered stripes and trimmed with lace at neck and sleeves leans on a table holding an open book with both hands. In her hair is a pink rose, and behind her a tapestry-covered wall. The figure is seen to the waist only.

*Signed at the upper left, ÉMILE MUNIER.*

*Height, 26 inches; width, 21½ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

*Handwritten*  
**B. W. LEADER**

**166—A FINE DAY IN WALES**

A broad, rippling stream winds down from the middle distance and broadens out to cover two-thirds of the foreground. Along the stream are overhanging trees, and on the left, at play on the grassy bank, are two children. Above and beyond them on a sunlit, grassy field is a small flock of sheep, and farther away, a range of wooded hills. The sky is simple and sunny with luminous clouds relieving the hilltops.

*Signed at the left, B. W. LEADER.*

*Height, 20 inches; length, 30 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**RAIMUNDO DE MADRAZO**

**167—REFRESHMENTS**

A young lady in fancy eighteenth century dress is seated at a table outside a Parisian café and near her is a chair with a pierrot's hat. This article of masculine costume, and the glasses and decanter suggest the temporary absence of her cavalier, who is to accompany her to a fancy dress party.

*Signed at the left, R. MADRAZO.*

*Height, 26 $\frac{1}{4}$  inches; width, 19 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**J. G. MEYER VON BREMEN**

**168—FAMILY GROUP**

This is the interior of a German peasant's house, with a young mother playing with her two children. She hides behind her back a large red apple which the small boy is eager to reach, while his sister stands near by, too shy to take a hand in the game. Various pieces of rude furniture and characteristic articles of domestic use give interest to the composition. The group is lighted by a window hidden by a projecting corner of the room.

*Signed at the right, MEYER VON BREMEN, BERLIN, 1874.*

*Height, 22 $\frac{1}{2}$  inches; width, 16 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

*D. P. Johnson*  
*175*

DAVID JOHNSON

169—AT GHENT, N. Y.

*very green - dark*

An intimate bit of domestic scenery, showing a narrow placid stream, with overhanging trees, rude fences, and, beyond, cows drinking in the pool, or feeding in the sunlit meadows. Still farther away are seen wooded hills, and farm buildings among the trees, and a glimpse of sky near the horizon. The landscape is varied by strong contrasts of sunshine and shadow, and the sky above the trees shows the deep blue of summer through rolling masses of clouds.

*Signed at the right, P.*

*Height, 16 inches; width, 13 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

*Musee de la Ville de Paris*  
*6047*

JEAN FRANÇOIS MILLET

170—PORTEUSE DE LAIT

A peasant girl holding a milk vessel on her left shoulder by a double cord which passes over her head to the wrist of her outstretched right arm, is returning to the farm-house after the milking. She is in shadow, and behind her is a broad grazing field, enclosed by a rustic fence, where a herd of cows are feeding. In the distance are irregular groups of trees, and over the glowing landscape is a simple warm-toned sky.

*Signed at the right, J. F. MILLET.*

LAURENT-RICHARD COLLECTION, PARIS, 1878.

J. ABNER HARPER COLLECTION, NEW YORK, 1880.

ETCHED BY HÉDOUIN.

*Height, 16 inches; width, 13 inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**J. L. E. MEISSONIER**

**171—A STANDARD BEARER**

*to me not an attractive man 175*

A tall pike-man in morion and cuirass, with yellow jacket, red breeches and blue stockings, stands leaning on his long pike in an attitude of repose. On the floor behind him are a few pieces of armor, a sword and drum, and, resting against the wall, is a large green standard.

*Signed at the left, MEISSONIER.*

*Height, 10¾ inches; width, 7½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

**CHARLES ÉMILE JACQUE**

**172—A BARN INTERIOR WITH SHEEP**

Three sheep in a straw littered barn are feeding from a wooden trough half sunken in the straw, and a white cockerel struts near by. A strong flood of sunlight strikes the group and warm reflections illuminate the interior. Through a partly open door behind is dimly seen the feeding rack in an adjoining room.

*Signed at the left, CH. JACQUE.*

*Height, 9½ inches; length, 13¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

1275 Mrs. J. G. Munsell

**J. G. VIBERT**

**173—HIS FAVORITE FLOWERS**

*... a card of him a coloring of robe balanced*

A cardinal in full robes of rich red is bending over a clump of tall, white lilies which grow alongside a path in a flourishing garden. In a blue porcelain jar on the ground there are several blooms he has just gathered. Beyond the figure is a tangle of foliage broken by the trunk and branches of a small tree.

*Signed at the right, J. G. Vibert.*

*Height, 8¾ inches; width, 6¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**ÉMILE VAN MARCKE**

**174—COWS**

The motive of this picture is very simple; it is a white cow in sunlight relieved against a mass of trees, and a brown cow in shadow seen against a distant landscape with cliffs, a suggestion of the sea and a sky with heavy, rolling clouds. The animals are ankle deep in a shallow pool, where are growing reeds and coarse grass.

*Signed at the left, ÉM. VAN MARCKE.*

*Height, 6 inches; length, 8 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

**E. ZAMACOIS**

Charter  
700

**175—A STANDARD BEARER**

*not in color - light yellow of  
stand against dark background*

A full-length figure of a soldier in salmon-colored jacket, blue velvet trousers and tall leather boots, a steel helmet and shoulder pieces, holding a yellow silk standard which bears, among other devices, a black eagle. The background is a simple gray wall.

*Signed at the left, E. ZAMACOIS.*

*Height, 8¼ inches; width, 6 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

**G. ARNFELDT**

L. C. C. C. C. C.  
75

**176—SETTER DOGS ON SCENT**

This little picture shows two liver and white setter dogs scenting game on a rough hillside, each with outstretched tail and nose pointed in the direction of the quarry. In the distance are rugged hills. The sky is full of clouds with a strong light near the horizon.

*Signed at the right, G. ARNFELDT, 1870.*

*Height, 5¾ inches; length, 9¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

250  
Dowdell  
SIXTEENTH CENTURY—FLEMISH

177—*THE DEAD CHRIST*

This small picture is probably a fragment of a larger work, and shows the head of Mary, draped in white, resting her cheek against the head of the dead Christ which she clasps with both hands.

*Height, 6¾ inches; width, 6½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

Standard White  
1800  
SIXTEENTH CENTURY—FLEMISH

178—*DESCENT FROM THE CROSS*

This small composition represents the friends and followers of Christ gathered at the foot of the cross, while the rigid body is being lowered into the arms of two disciples. The women in attitudes of devout pity watch the scene. In the background are rounded trees, a distant landscape and a simple sky.

*Height, 8 inches; width, 6 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.



**[SEVENTEENTH CENTURY—DUTCH**

**179—HEAD OF AN OLD WOMAN**

This is a small portrait of a characteristic type of an old Dutch woman with winged cap, full ruff, dull-green dress and what appears to be a fur-trimmed mantle.

*Height, 7 inches; width, 6 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**FIFTEENTH CENTURY—GERMAN**

**180—MADONNA AND CHILD**

This is painted on a sunken panel cut out of a solid oak plank, and has an arched top and a hollow running around the whole, with two broad gold lines. The Infant rests his head on the left shoulder of the Virgin, and clasps her breast with both hands. There are gold halos, decorated with a design in red, around both heads.

*Height, 14¼ inches; width, 9¼ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

225

4—HOLY FAMILY brought me across  
the mountain for a new camp.

The Virgin is seated and holds in her lap the Infant. Joseph leans over her shoulder, and in front of her kneels Mary Magdalen, raising the foot of the child to her lips with one hand and holding in the other a covered glass jar.

Height,  $14\frac{1}{2}$  inches; width,  $10\frac{1}{4}$  inches.

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

182—MADONNA AND CHILD

The Madonna is robed in a gold embroidered black mantle, the hood of which covers her head, and holds in her arms the Infant partly draped in white linen. Around his neck is a chain with a coral pendant. The background is gilded, and richly incised halos surround the heads.

*Height, 15¼ inches; width, 11½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

## SIXTEENTH CENTURY—FLEMISH

### 183—MADONNA AND CHILD

*more attractive than infant*  
A seated Madonna is holding the infant Jesus on her lap, supporting him with one hand, while with the other she dips a spoon into a bowl which stands on a low table in front of her, where are also seen an apple, a knife and a loaf of bread. In the upper left corner is a gray earthen jug and a small vase of flowers. In the opposite corner, through an open window, is a view over a garden with a pond and a group of houses with trees beyond.

*Height, 15 inches; width, 12¼ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

### A. G. KANNEMAES

### 184—MARINE

On the right are two Dutch vessels under full sail and flying their flags; on the left a rowboat with five occupants. The sea is perfectly quiet and reflects the soft, warm summer sky.

*Signed at the right, A. G. KANNEMAES.*

*Height, 12¼ inches; length, 17¼ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

200  
**UNKNOWN**

**185—TWO WINGS OF A TRIPTYCH**

These panels were probably isolated in design, relating to, but not intimately belonging to, the central composition. The left one shows a kneeling angel bearing the column, and, behind, a second angel with the spear and the scourge. The right one balances the other with a like arrangement of figures. One angel in kneeling attitude is bearing the cross and another behind carries the hammer, pincers and spikes.

*Height, 21½ inches; width, 6½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

Richmond  
75  
**ATTRIBUTED TO SALVATOR ROSA**

**186—THE PRODIGAL SON**

This shows the half-length figure of a young man, roughly clad and with a pale green mantle over his shoulder and across his left knee. He turns his eyes heavenwards and clasps his hands in supplication. There is a strong effect of light on the figure.

*Height, 19¾ inches; width, 14½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

## SIXTEENTH CENTURY—ITALIAN

### 187—THE RESURRECTION

A simple, almost archaic composition representing the dead Christ, with blood streaming from his wounds, seated on the edge of a marble sarcophagus, tenderly supported by two angels, one on either side. There are gold halos around the head with incised decoration and a strip of similarly ornamented gold in the background, above the cross at the top.

*Height, 24 $\frac{3}{4}$  inches; width, 19 $\frac{3}{4}$  inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

## CARLE

### 188—INTERIOR OF CABARET

This is a group of Dutch merry-makers, after the manner of Teniers or Ostade. At a low table three boors are smoking and drinking, and, seated near, is a young woman in a green dress, feebly resisting the advances of an amorous friend.

*Signed on the back of the panel, carle harlem.*

*Height, 12 $\frac{3}{4}$  inches; length, 14 $\frac{3}{4}$  inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

570  
**UNKNOWN**

**189—LANDSCAPE**

This is an interesting work in a country where stone-built cottages are found, as in parts of rural England. On the right, a stone-arched bridge spans a stream which flows to the foreground, and a village stands among the trees near the bridge. On the left is a rocky, wooded hillside.

*Height, 10 inches; length, 18 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

W. Van Aelst  
210  
**WILLEM VAN AELST**

**190—STILL LIFE**

A very elaborate and highly finished study of a pigeon and a bunch of smaller birds hanging up over a table with a horn, falcon hoods, leashes and other paraphernalia of the chase assembled in interesting confusion.

*Signed at the upper left, GUILL<sup>M</sup> VAN AELST, 1675.*

*Height, 26 inches; width, 21 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

*Albert Bierstadt*

~~UNKNOWN~~

275

191—A NEGLECTED GARDEN

This motive has been found by the artist in an Italian city, where there still exist residences with extensive grounds, which are often neglected and half forgotten. A screen of trees and shrubs borders a rough, unkempt lawn, and among them a large and stately group of cypresses rises in a dominant mass against the sky. In the foreground is a ruined fountain, half covered with a weedy growth, and on the right a tumbledown stone structure suggesting former splendors. In the distance are houses of the city and a corner of the grand but simple residence to which the garden belongs.

Height,  $19\frac{1}{2}$  inches; length, 27 inches.

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

ATTRIBUTED TO HEDA

375

192—STILL LIFE

A study of a table covered with objects removed from a dining-room after dinner. There is a cut ham, a bit of bread, oyster shells, a glass beaker partly full of white wine, a silver mustard pot and a salt cellar, a silver wine jug, a rich gold chalice and other articles of interest.

Height,  $41\frac{1}{4}$  inches; length,  $45\frac{1}{2}$  inches.

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

3000  
**PAULUS MOREELSE**

193—*PORTRAIT OF A LADY*

This is a half-length portrait of a Dutch lady of distinction in a fine lace cap and broad ruff, a figured red silk bodice with full sleeves, a dark green surcoat trimmed with black galoon and a watered-silk petticoat. She wears bracelets on both wrists, rings on her forefingers, and holds in her right hand the pendant of a gold chain which hangs around her waist.

*Signed at the upper left, AETATES SUAE 22, 1602. Mo.*

*Height, 43½ inches; width, 34 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

1400  
**NICOLAAS MAES**

194—*PORTRAIT OF A GENTLEMAN*

This is a half-length portrait of a young gentleman in a full, curly brown wig, and dressed in a brown coat, clasped over a negligé jabot of lace, and with an ample, dull-purple cloak around his arms. He rests his right hand on his hip, and his left on a table. The background is a tree with dense foliage, and beyond it a distant landscape.

*Signed at the right, (MAES)*

*Height, 45½ inches; width, 37½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.



**GARCIA Y RAMOS**

**195—GUITAR PLAYER**

This is a study of a Spanish woman with her guitar under her right arm, standing in front of a multi-colored rug. She wears the costume of the middle class, chiefly noticeable for an ample white petticoat. On the right is a fringed shawl, a black cap and a lustre plate.

*Signed at the left, GARCÍA Y RAMOS.*

*Height, 22 inches; width, 14¾ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

**R. SWAIN GIFFORD**

**196—ON THE BANKS OF THE NILE**

A group of dahabeahs and other craft moored to the low shore of the river lift a maze of sails, masts and rigging against the sky. Near the boats are busy natives in bright costumes, and in the foreground, on a mud bank at the water's edge, are two women kneeling with their water jars beside them.

*Signed at the right, R. SWAIN GIFFORD.*

*Height, 14 inches; length, 18½ inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

1125  
**E. BERNE-BELLECOUR**

197—A CAMP

The scene chosen is the popular focus of a camp, the cook tent. A soldier cook is baking bread in a large portable oven and a comrade is dealing it out to the detail as it arrives. Two officers stand near by, one of them reading an order from a book. Other minor incidents illustrate life in camp. A row of tents, the houses in the outskirts of an adjacent town, a few trees and a simple sky with soft clouds near the horizon complete the composition.

*Signed at the right, E. BERNE-BELLECOUR, 1887.*

*Height, 20¼ inches; length, 30¼ inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

201 and 202 galleries  
1360  
**W. A. BOUGUEREAU**

198—AT THE FIRESIDE

This is a life-sized figure of a fair-haired little girl, in a white chemise, a dull gray bodice and a light gray dress, and with bare arms, feet and ankles. She is seated on a box with a primer in her hand, and her head is turned toward the spectator. In the foreground her knitting lies on the floor, and behind her is an oven opening and the corner of a fireplace.

*Signed at the right, W. BOUGUEREAU, 1879.*

*Height, 40½ inches; width, 29¾ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

CHARLES SPRAGUE PEARCE

199—MUSSEL GATHERERS

Two young girls in rough fisher-folk dress have been gathering mussels at low tide, and, their baskets filled, are now on their way home. The nearer one is dressed in black bodice and shoulder shawl, and pale blue petticoat with *sabots* on her feet. Her companion wears a blue kerchief on her head, a blue jacket and a gray and brown petticoat. The beach along which they walk is broken by pools of water and by scattered rocks. Near the tumbling surf is a row of poles with nets hanging to dry, and above the narrow strip of sea is a simple gray sky.

*Signed at the right, CHARLES SPRAGUE PEARCE.*

*Height, 40 inches; width, 30 inches.*

OWNER, ZABRISKIE, BURRILL & MURRAY, ATTORNEYS.

R. SWAIN GIFFORD

200—MOSQUE OF MOHAMMED ALI, CAIRO

The impressive mass of the mosque with its two slender minarets and cluster of round domes rises above the huge enclosing walls against an evening sky. It stands on a slight eminence in the desert, and, below and beyond, on the left, is a suggestion of the city in the mystery of gathering twilight. A few natives strolling over the waste of sand in the foreground give life to the scene.

*Signed at the left, R. SWAIN GIFFORD.*

*Height, 30 inches; length, 45 inches.*

OWNER, TRUSTEE OF CLARENCE KING ESTATE.

Co. Remunsted  
4/70

**JULES LEFEBVRE**

**201—AN ITALIAN MAIDEN**

This artist who is seldom seen in domestic genre, is represented by a study of a full-length figure of a little Italian peasant girl. She wears a white shawl, folded in the usual manner, on her head, a white chemise, red overskirt and bodice, green apron and yellow petticoat. Leaning against the whitewashed wall of a house she is knitting a striped stocking and is apparently tending a small fruit and vegetable shop, for a part of the stock in trade is seen in the upper right-hand corner of the picture.

*Signed at the left, JULES LEFEBVRE.*

*Height, 41¼ inches; width, 25 inches.*

OWNER, ESTATE OF THEODORE G. WEIL, DECEASED.

Geo L. Benjamin

LOUIS GALLAIT

202—THE MENDICANT

300

This is a life-sized composition of an aged mendicant musician with his boy companion. Seated on the ground the old man holds across his lap the emaciated figure of the boy, who rests his head against his protector's shoulder. A dog laps the nerveless hand of the child, and the right hand of the mendicant is held out for alms. The figures are seen half length only. In the background are luminous clouds and the suggestion of a wild landscape.

Signed at the right, LOUIS GALLAIT.

*Magnus* Height, 52 inches; width, 40 $\frac{3}{4}$  inches.

FROM THE ~~DURE~~ OF SALAMANCA'S COLLECTION.

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*Benjamin exhibited in Paris about 1830 +  
bought for Museum of Lige*

49. Hagar  
225

L. COURTAT

203—HAGAR AND ISHMAEL

Kneeling on the desert sand the Jewess supports the naked figure of Ishmael, clasping his head with her left hand, while she gives him to drink from an earthen jar of water. She is dressed in shades of blue after the Bedouin fashion, with large earrings of dangling gold coins, and a head ornament of similar make. Behind the figures is a huge boulder, and on the left an aloe plant and a stretch of desert waste leading the eye to the evening sky.

*Signed at the right, L. COURTAT, 1877.*

*Height, 57 inches; length, 74½ inches.*

OWNER, TRUSTEES OF H. VICTOR NEWCOMB.

*Exhibited at Salon 1877*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

**BIOGRAPHICAL NOTES  
AND INDEX**

# BIOGRAPHICAL NOTES AND INDEX

## ALMA TADEMA, SIR LAURENS

Was born at Dronryp, Friesland, Holland, in 1836, and studied first in the Antwerp Academy and later with Baron Leys. In 1869 he settled in London and established his reputation by the painting "A Pyrrhic Dance," exhibited in the Royal Academy. He has had a most successful career and has received many honors in many countries. He is a member of the Royal Academy and of various other art institutions, and was knighted a few years ago in recognition of his eminence in the profession.

160—*HOME FROM SHOPPING*

## ANGELL, HELEN C.

7—*ROSES*

## APOL, LOUIS

Among the band of Dutch artists who began to establish a reputation in the seventies Louis Apol holds a very distinguished place. He has a special fondness for winter scenes, which he renders in a spirit of realism, with the quiet contemplative manner and singular taste and purity that characterize the work of the group.

22—*WINTER EVENING*

## ARANDA, J. JIMINEZ

43—*THE FIDDLER*



ARNFELDT, G.

176—*SETTER DOGS ON SCENT*

BARON, CHARLES ANTOINE HENRI

Was born at Besançon in 1816, and was a pupil of Gigoux at Paris. He exhibited his first picture in the Salon in 1840, and was a popular *genre* painter, dealing generally with motives chosen from the eighteenth century.

54—*A GAME OF BOWLS*

BARYE, ANTOINE LOUIS

A son of Paris, where he was born in 1795, Barye became a pupil of Bosio and Gros and of the École des Beaux Arts. But his real inspiration came from Buffon, Lamarck and Cuvier, and from the fine collection of animals in the Jardin des Plantes. So by his studies of animals he widened the range of French sculpture, at the same time strengthening the protest against the classic restriction of study to the nude human form, and illustrating the grandeur of broad and massive style over that of minute detail. He died in Paris in 1875.

110—*TIGER IN THE DESERT*

111—*LION LISTENING*

BASTERT, NICOLAAS

Born at Amsterdam, 1858. Pupil of the Amsterdam Academy. A talented landscape painter. His work is refined and his inspiration received directly from nature. He is at his best when painting still rivers which reflect the trees along their borders. The paintings he sent to the Chicago Exposition were all bought by connoisseurs of the United States. He has exhibited in Paris, Munich, Chicago, Amsterdam and The Hague with success, receiving a medal in each city.

12—*CANAL IN HOLLAND*

BEDINI, P.

45—*SAMPLING WINE*

BERNE-BELLECOUR, ÉTIENNE PROSPER

Was born at Boulogne in 1838, and studied in Paris under Picot and Barrias. His realistic pictures of military life have gained for him a reputation as a serious painter and an accurate observer.

53—*CHASSEUR*

197—*A CAMP*

BIERSTADT, ALBERT, N. A.

Born in Düsseldorf, 1830. Brought to America at an early age. In 1853 he returned to Düsseldorf and entered the Academy there; afterward he also studied in Rome, Switzerland and Germany. Elected a member of the National Academy in 1860, and later appointed Chevalier of the Legion of Honor, France. In 1867 he was sent to Europe upon a Government commission, to make studies for a painting of the "Discovery of the North River by Hendrik Hudson." Several of his paintings are owned by the United States Government.

90—*ROMAN RUINS*

93—*LANDSCAPE*

191—*A Neglected Garden - Villa W. E. etc*

BILLET, PIERRE

Was born at Cantin, France, and is one of the many successful *genre* painters who have found their subjects among the peasantry of that country.

78—*THE LAVA BED—MUSSEL GATHERING*

## BLOMMERS, B. T.

Born at The Hague, 1844. Pupil of The Hague Academy. He first exhibited in 1869 at The Hague, where his painting was hung next to one by Israels. This led to a friendship between them, from which we may suppose the young artist profited much. Jovial and good-natured, he enters readily into sympathy with the common people, and his Dutch interiors tell the story of their home life. His works hang in the museums at Amsterdam, The Hague, Rotterdam, Munich, etc. He has received several medals.

### 137—*AT THE SEASHORE*

## BOLDINI, GIOVANNI

Was born at Ferrara, Italy, in 1845. He studied first in Florence and painted in his native country until 1872, when he went to Paris and soon made a reputation as a painter with brilliant technique, which he has sustained with success.

### 52—*IN THE GARDEN*

## BONHEUR, M<sup>LLE</sup>. MARIE ROSA (DECEASED)

Born at Bordeaux, March 22, 1822. Pupil of her father, Raymond B. Bonheur. Her first two pictures, exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. During the Franco-Prussian War her studio and residence were respected by special order of the Crown Prince of Prussia. Elected member of Antwerp Institute in 1868. Medals, 1845, 1848, 1855, 1867 (Exposition Universelle). Legion of Honor, 1865. Leopold Cross, 1880. Commander's Cross of Royal Order of Isabella the Catholic, 1880. Died May 10, 1899.

### 62—*THE ARTIST'S PONY*

## BOSBOOM, JOHANNES (DECEASED)

Born at The Hague, 1817; died there, 1892. Pupil of B. J. Van Hove. Bosboom is now recognized as one of Holland's best painters. Since his death his works have rapidly been absorbed into collections. He was unexcelled in his specialty of church interiors.

Beautifully drawn and executed, they are filled with air and also with the suggestion of those sentiments that are inspired by the grand architecture that has been a silent witness of great events in Holland's history. His landscapes are also full of fine feeling. He received many honors; none that he greater esteemed than to be chosen, as he was in July, 1885, to unveil Rembrandt's masterpiece in the new museum at Amsterdam.

#### 11—INTERIOR OF A CATHEDRAL

### BOUGHTON, GEORGE HENRY, R.A., N.A.

Was born at Norwich, England, in 1834, and when he was three years old was brought to the United States by his parents, who settled in Albany. He went to London in 1861 and has remained there since that date, having been made a member of the Royal Academy and having established his reputation chiefly as a painter of historical *genre* pictures.

#### 158—THE KISSING BRIDGE

### BOUGUEREAU, WILLIAM ADOLPHE

Was born at La Rochelle in 1825, and studied first at the art school in Bordeaux. He finally succeeded in going to Paris, where he joined the École des Beaux Arts, and won the Prix de Rome in 1850. Since that time his career has been one of uninterrupted success. Among the many honors he has received is that of membership of the Institute of France.

#### 65—HEAD OF A CHILD

#### 198—AT THE FIRESIDE

### BRADLEY, BASIL

#### 130—HIGHLAND CATTLE

### BRASCASSAT, JACQUES RAYMOND

Born at Bordeaux in 1805. He first studied landscape art in Paris, but devoted his attention soon to animal painting, and is considered the founder of the school of which Troyon is the most eminent

follower. He was a pupil of Richard and of Hersent, and gained the second prize for Historic Landscape in 1825. He painted for several years in Italy. He received medals at Paris in 1827, 1831 and 1837; was made a Chevalier of the Legion of Honor in 1837 and a Member of the Institute of France in 1846. Died in 1867.

88—*BULL FIGHT*

BRUGUISH

24—*A GARDEN WALL IN VENICE*

CABALLERO, M. I.

87—*THE OLD JEWEL*

CARLE

188—*INTERIOR OF CABARET*

CASANOVA Y ESTORACH, ANTONIO

Casanova is widely known for his pleasant satires on the priesthood, full of genial humor. Pupil of Madrazo.

83—*THE DANCE*

CERMANI, J. G.

113—*AN ALPINE VALLEY*

CHELMONSKI, JOZEF

Was born at Warsaw, and after studying for some time in his native city went to Paris and became a pupil of Gerson.

94—*SLEIGHING IN RUSSIA*

CHLEBOWSKI, STANISLAS

Was born in Russia and studied first at the Academy of Fine Arts in St. Petersburg. Later he went to Paris and became a pupil of Gérôme.

80—*BASHI-BAZOUKS GUARDING A CONVENT*

## COLMAN, SAMUEL, N.A.

Born in Portland, Maine, 1832. With some assistance from A. B. Durand his early training was self-acquired. In 1860, after being elected an Associate of the National Academy, he set out for two years' study in Paris and Spain. Again, in 1871, he made an extensive tour of study in Europe and North America. In 1866 he was elected first president of the American Water Color Society, a position which he held for five successive terms.

### 107—IN THE ROCKIES

## COMTE, PIERRE CHARLES

Was born at Lyons in 1823 and went to Paris at an early age, where he studied under Delaroche, Horace Vernet and Robert Fleury. His pictures, generally of historical *genre* subjects, are found in many private collections and public galleries.

### 48—ON GUARD

## COOPER, THOMAS SIDNEY, R.A.

Was born at Canterbury, England, in 1803. He was a student in the schools of the Royal Academy, London, and was for a few months a pupil of Verboeckhoven, whose manner influenced him permanently. He painted a large number of cattle and sheep pictures, and lived to a great age, dying in 1902.

### 99—MORNING IN THE HIGHLANDS

## COROT, JEAN BAPTISTE CAMILLE

Was born at Paris in 1796; a pupil of Michallon and of Bertin. He made several trips to Italy, where he painted landscapes in a formal, academic manner. After he was forty years of age he developed the manner of painting which made him famous, and when he died, in 1875, he was recognized as the foremost landscape painter of his time.

### 69—LANDSCAPE

## CORREGGIO, ANTONIO (ATTRIBUTED)

Born at Correggio in 1494. His real name was Antonio Allegri, and he was probably a pupil of his uncle Lorenzo and of Antonio Bartolotti, both artists in his native town. Little is accurately known, however, about his training in art, and he probably never left the confines of his native province. His work is chiefly remarkable for its luminous quality, for the skilful management of light and shade and for the sweetness of expression and grace of the figures he painted. Died in 1534.

### 105—CHERUBS

## COURTAT, LOUIS

Was born at Paris, and studied at the École des Beaux Arts under Cabanel. He is chiefly known as a painter of academic historical subjects.

### 203—HAGAR AND ISHMAEL

## COX, DAVID

Was born at Dulwich, England, in 1809, and was the pupil of his father, David Cox, senior. He was an associate of the Royal Water Color Society and painted chiefly scenes in Wales. Died at Strathan Hill in 1885.

### 1—LANDSCAPE

### 2—A SCENE IN WALES

## DE BEAUMONT, CHARLES ÉDOUARD

Born at Lannion, France, in 1821. He went to Paris as a student, and became the pupil of Boisselier. He first called attention to himself as a landscape painter, but he became interested in figures and made a considerable reputation as a painter of *genre* subjects as well as an illustrator of books. He exhibited first in the Salon in 1838.

### 49—IN THE STUDIO

## DE DREUX, ALFRED

Was born at Paris in 1812, and studied under Cogniet. He painted portraits as well as *genre* and was well known in both branches of art. Died in 1860.

50—*RATS*

## DE JONGHE, GUSTAVE

82—*AFTER THE BALL*

## DE LONGPRÉ, PAUL

Born in the city of Lyons, France, 1855. Before reaching ten years of age he had shown decided talent, and was soon after assisting his father, who was employed making designs for the famous silk looms of Lyons. In addition to this he was making flower decorations on fans, which commanded ready sale, and this naturally led to his painting flower pieces, which he took up with enthusiasm. His success caused him to visit Paris, where he soon gained recognition for his work and its admission to the Annual Salon. He came to America in 1890, and his work has attracted wide attention.

142—*WILD FLOWERS*

143—*LILACS*

## DETAILLE, CHARLES

Is the brother of the famous painter of military subjects, Édouard Detaille, and although by no means so widely known as the latter, maintains a popular reputation for his carefully treated subjects of Parisian life.

32—*THE PIGEON SHOOTING GROUND—BOIS DE BOULOGNE.*



## DIAZ, NARCISSE VIRGILE DE LA PEÑA

Was born at Bordeaux in 1807. His father died while he was a boy and his mother brought him to Sèvres, where he was employed for some time in the porcelain manufactory. The influence of the painters at Barbizon soon attracted him to that place, and he shortly made a reputation as a painter of landscape and of idealistic figure subjects. Died in 1876.

67—*NYMPH AND CUPID*

156—*LANDSCAPE*

## DORÉ, GUSTAVE PAUL

Born in Strasburg in 1833. His drawings date from 1844, and at fifteen years old he accepted a position in Paris upon the staff of the *Journal pour Rire*. The same year he exhibited some pen-and-ink drawings at the Salon. In 1855 appeared his first oil painting, "Battle of the Alma," but he did not attract notice until 1863, with "Paolo and Francesca da Rimini." During the seventies he produced a series of colossal sacred subjects, which prove him to have been possessed of a wealth of imagination and an astounding facility of hand. He died in Paris in 1883.

30—*CIRQUE DE GAVARNIE*

124—*DEVIL'S BRIDGE—SWITZERLAND*

## DU CHATTEL, F. J.

Born at Leyden, 1856. Pupil of Willem Maris. Of a happy and joyous temperament, he usually presents nature in her brighter and more attractive moods. There is great charm in nearly all his work, and also a certain ideality that is always delightful. His subjects are well conceived and well executed. Examples of his work are in the museums of Amsterdam, Rotterdam and The Hague.

18—*ON THE RIVER VECHT*

140—*LANDSCAPE*

## DUPRÉ, JULES

Was born at Nantes in 1812. As a youth he worked in the porcelain manufactory at Sèvres, but by diligent study he emancipated himself from that branch of art and became one of the leaders of the Barbizon group. Died in 1889.

### 70—MORNING

## ELGOOD, GEORGE S.

### 133—AN OLD ENGLISH MANSION

## ERNST, RUDOLF

Is a German painter who has closely followed Gérôme and has made a considerable success with his pictures of Oriental subjects.

### 74—THE MID-DAY MEAL

## ESCOSURA, IGNACE LÉON Y

Was born in the Asturias, Spain, and studied in Paris under Gérôme. He paints historical *genre* pictures, and has gained a high reputation in his particular line of accomplishment.

### 71—A LOUIS XIV. SALON

## EVANS, BERNARD

Is a member of the Royal Institute of Painters in Water Colors, London.

### 123—RETURNING HOME

### 139—ON THE EDGE OF THE PLAIN

FABRI, A. E.

Was a pupil of Fortuny in Rome, and has been since that time a devoted adherent to the traditions of the Spanish-Italian school.

161—*A JAPANESE INTERIOR*

FIRMIN-GIRARD

Was born at Poucin, France, and studied in Paris under Gleyre. He is best known, perhaps, by his pictures which contain flowers, for he has shown great taste for this class of work. He has, however, painted many successful *genre* pictures and portraits.

56—*A COUNTRY ROAD*

FRÈRE, PIERRE ÉDOUARD

Was born at Paris in 1819, and passed the greater part of his life at Écouen, where he painted a large number of *genre* pictures with almost unvarying success. Died in 1886.

36—*THE YOUNG MUSICIAN*

FRIPP, GEORGE A

Now deceased, was a member of the Royal Institute of Painters in Water Colors.

127—*AFTER THE STORM*

GALLAIT, LOUIS

Was born at Tournay, Belgium, in 1810, studied his profession at the Antwerp Academy and afterwards painted some years in Paris. He soon became known as a historical painter, and settled in Brussels, where he had a long and eminently successful career.

202—*THE MENDICANT*

GALOFRÉ, B.

141—*ON THE LAGOON*

GARCIA Y RAMOS

195—*GUITAR PLAYER*

GÉRÔME, JEAN LÉON

Was born at Vesoul, France, in 1824. He studied in Paris under Paul Delaroche, by whom he was strongly influenced. He has painted a wide range of subjects with almost unvarying success, and has, moreover, executed a number of statues which are considered by many to be his masterpieces. He has received many honors, among others that of membership of the Institute of France, and continues to practise his profession with zeal and diligence.

72—*A GIRL OF SMYRNA*

77—*TIGER IN REPOSE*

164—*SWORD DANCERS*

GIFFORD, R. SWAIN, N.A.

Born on the Island of Naushon, Mass., 1840. In 1864 he studied in New Bedford under the marine painter, Albert van Beest, and two years later settled in New York, where he practised as a landscape painter and etcher. He made sketching tours in California and Oregon in 1869, and through Europe and North Africa in 1870, and again four years later. He was one of the founders of the American Water-Color Society in 1866, and is also a member of the British Society of Painter-Etchers.

196—*ON THE BANKS OF THE NILE*

200—*MOSQUE OF MOHAMMED ALI, CAIRO*

## GOODWIN, ALBERT

Is an English painter in oils and water colors, who contributes regularly to the exhibitions of the Royal Academy. His studio is at Iifracombe in Devonshire.

### 122—*AN ENGLISH RIVER SCENE*

## GOUBIE, JEAN RICHARD

Was born in Paris in 1842, and studied there under Gérôme. He has painted a great many successful pictures both of modern life and from semi-historical motives.

### 157—*THE FALCONERS*

## HALL, J. P.

### 97—*THE CAVALIER AND THE PURITAN*

## HARPIGNIES, HENRI

Born at Valenciennes in 1819. He was a pupil of Achard, and has exhibited regularly since 1852, winning his full complement of honors. Both in oils and water colors he holds rank amongst the foremost living French landscapists.

### 9—*LANDSCAPE*

## HEDA, WILLEM KLAASZ (ATTRIBUTED)

Was born at Haarlem in 1594. His favorite still-life subjects were articles of table furnishing, fruit and flowers. He also painted some historical pictures. Died about 1678.

### 192—*STILL LIFE*

## HERMANN, LEO

### 38—A CHOICE VINTAGE

## HOMER, WINSLOW, N.A.

Was born at Boston, Mass., in 1836. When he was twenty-three years of age he came to New York and studied in the Academy Schools and under F. Rondel. He was well known as an illustrator during the Rebellion, and has always painted American subjects.

### 46—RETURNING FROM THE SPRING

## HUNT, ALFRED WILLIAM

Born at Liverpool in 1831. He was son of a landscape painter, from whom he received instruction; but he did not turn his attention to painting as a profession until after he graduated at Oxford. He has been an active member of the Royal Society of Painters in Water Colors for many years, and is popular and successful in his particular branch of art.

### 119—FRUIT AND BERRIES

## INDUNO, GIROLAMO

Girolamo Induno, like his brother Domenico, studied under Sabatelli in Milan, his native city, and took an active part in the struggle which ended in Italian independence. In 1859, after the Austrians had been expelled, he settled down in Milan to the practice of his art and produced some excellent *genre* work; one of his best pictures being the "Departure of the Conscripts in 1866," which hangs in the Royal Palace at Milan.

### 6—THE COLLECTOR

## INNESS, GEORGE

Was born at Newburgh, N. Y., in 1825. He was a pupil for one month only of Régis Gignoux, and, at various times, spent several years in Europe, chiefly in Italy, where he painted many pictures. He is best known, however, by his paintings of American landscapes, in which line he had almost phenomenal success. Died in 1894.

### 162—*TWILIGHT*

## ISRAELS, JOSEF

Born at Amsterdam, Holland, in 1824. He studied in his native town under Kruseman, and later in Paris under Picot. He has lived for a long time at The Hague, and, although he has painted pictures being the "Departure of the Conscripts in 1866," which hangs in the Royal Palace at Milan.

### 135—*MOTHER AND CHILD*

## JACQUE, CHARLES ÉMILE

Was born at Paris in 1813, and began life as a map engraver. It was not until 1861 that he began to attract public notice with his pictures of landscapes and animals. He was the last survivor of the Barbazon group. Died in 1894.

### 172—*A BARN INTERIOR WITH SHEEP*

## JACQUET, JEAN GUSTAVE

Was born at Paris in 1846, and was a pupil of Bouguereau. He has painted many noteworthy portraits and *genre* pictures, all of them showing traces of his master's influence.

### 40—*FEMALE DRUMMER*

## JIMENEZ, LUIS

Was born in Seville, Spain, in 1845, and is recognized as a skilful painter of small *genre* subjects. He was a member of the Spanish-French coterie which flourished in Paris about twenty-five years ago.

### 51—ON THE GARDEN WALL

## JOHNSON, DAVID, N.A.

Born at New York in 1827. He showed early in life a distinct aptitude and a taste for art, and received at one time a few lessons from J. F. Cropsey, N.A. He has never been abroad, and although he has admired and studied the works of European masters of landscape, he has worked in his own way, which has proved a very successful and individual one. He was made a National Academician in 1862, received a medal at the Centennial Exhibition in 1876 and was one of the founders of the Artists' Fund Society.

### 39—LANDSCAPE

### 55—SCENE AT GEORGETOWN, CONNECTICUT

### 169—AT GHENT, NEW YORK

## KAEMMERER, FREDERIK HENDRIK

Was born in Ghent, Belgium, and was a pupil of Gérôme in Paris. His pictures, which are strongly individual, were generally painted from motives suggested by Parisian life during the Directory. Died in 1901.

### 41—A GENTLEMAN OF THE DIRECTORY

### 42—A LADY OF THE DIRECTORY



KANNEMAES, A. G.

184—MARINE

KOEKKOEK, BARNED CORNELIS

Born at Middleburg in 1803. He was a pupil of Schelfhorst and Van Os, and early in his career made a wide reputation as a landscape painter. He was a member of the academies of Rotterdam and of St. Petersburg and received many other honors. Died in 1862.

104—LANDSCAPE AND FIGURES

KRATKÉ, L.

95—LE BATAILLON CARRÉ—WATERLOO

LAFARGE, JOHN, N. A.

Born in New York in 1835. He received a classical education, and his father's house in Washington Square was a rendezvous of cultivated people, many of them *émigrés* of the French Revolution or refugees from San Domingo. He was taught to draw by his grandfather, Binsse Saint-Victor, a miniature painter of some talent. Visiting Europe, he continued the study of art, as an accomplishment, and presented himself to Couture, who recommended him to copy the drawings of the old masters. This he did with assiduity at the Louvre and in Munich and Dresden. Next he made a short stay in England, where the color-aims of the pre-Raphaelites attracted his interest. Returning home, he entered a lawyer's office, until finally, by the advice of William Morris Hunt, he determined to take up art as a profession. He first settled at Newport, Rhode Island, subsequently moving to New York. He passed from landscape to figure subjects, and among his early works drawings such as those in illustration of Browning's poems take high rank.

116—WATER LILIES

## LAMBERT, LOUIS EUGÈNE

Was born at Paris in 1825, and was a pupil of Paul Delacroix. He has produced many successful *genre* pictures, although he is particularly known as a painter of cats.

### 57—CAT AND KITTENS

## LAMBINET, ÉMILE

Was born at Paris in 1815, and was a pupil of Boisselier, Drolling and Horace Vernet. He turned his attention from figures to landscape and made a wide reputation in the latter branch of art. Died in 1878.

### 35—LANDSCAPE

## LANDSEER, SIR EDWIN HENRY, R.A.

Born in 1799. He was the son of the celebrated engraver, John Landseer, and after studying with him some time, and showing precocious talent, he entered the schools of the Royal Academy at the age of fourteen. He enjoyed exceptional popularity as a painter of animal life, and his pictures are found in most public galleries and in numerous private collections. He was elected a member of the Royal Academy in 1831 and was knighted in 1850. Died in 1873.

### 121—A DOG'S HEAD

## LEADER, BENJAMIN WILLIAMS, R.A.

Was born at Worcester, England, in 1831. He studied in the schools of the Royal Academy in London, and after leaving there began to turn his attention to landscape painting. He has produced a great many pictures, and enjoys a wide popularity. He is a member of the Royal Academy.

### 166—A FINE DAY IN WALES

## LEFEBVRE, JULES JOSEPH

Was born at Tournan, France, in 1834, and studied in the École des Beaux Arts at Paris as a pupil of Léon Cogniet. He took the Prix de Rome in 1861 and has continued to receive honors in his native country and abroad up to the present time.

64—*TRUTH*

201—*AN ITALIAN MAIDEN*

## LENOIR, C. A.

96—*SILENCE IN THE WOOD*

## LESREL, ADOLPHE ALEXANDRE

Was born at Genest, France, and studied in Paris, where he has followed the traditions of the school of historical *genre* of which Meissonier was the leader.

84—*THE CARD PLAYERS*

## LESSI, TITO

106—*THE REHEARSAL*

## LESSORE, JULES

Lessore is fond of the picturesque corners in Rouen and the older parts of Paris, and his water colors are popular in France, England and Scotland.

31—*A STREET SCENE IN ROUEN*

## LEUTZE, EMANUEL

Was born at Gmünd in Württemberg in 1816. At an early age he was brought to the United States by his parents and grew up a citizen of the country. He first studied in Philadelphia, and in 1841 went to Düsseldorf, where he was a pupil of Lessing. His historical paintings, chiefly of American subjects, make him widely known and very popular in this country. Died in 1868.

### 102—*EMIGRANT TRAIN ATTACKED BY INDIANS*

## LEVORATI, E.

### 103—*A VENETIAN GIRL*

## LLOYD, TOM

Tom Lloyd's name appears among the list of frequent exhibitors at the Royal Academy.

### 4—*THE INTERESTING BOOK*

### 129—*NEAR SHANKLIN, ISLE OF WIGHT.*

## LOUSTAUNAU, LOUIS AUGUSTE GEORGES

Was born at Paris in 1846, and studied under Barrias, Vibert and Gérôme, and has followed closely in his *genre* pictures the methods of the school of which the last-named painter is the acknowledged leader.

### 159—*BEFORE MARRIAGE*

## LUDBY, MAX

### 115—*CATTLE DRINKING*

## MADRAZO, RAIMUNDO DE

Was born at Rome in 1841. He studied first with his father, Federico Madrazo, in Madrid, in Paris in the *École des Beaux Arts*, under Cogniet, and later under Winterhalter. He is known as a portraitist as well as a painter of what might be called Parisian *genre*.

### 167—REFRESHMENTS

## MAES, NICOLAAS

Was born at Dordrecht in 1632, and was a pupil of Rembrandt. He came under the influence of the Flemish painters, however, and his style resembles them rather than that of his master. Died in 1693.

### 194—PORTRAIT OF A GENTLEMAN

## MATHIEU-LOLLIOT

### 37—THE CARDINAL

## MAUVE, ANTON

Born at Zaandam, Holland, in 1838. He was a pupil of P. F. Van Os, and from his master acquired the habit of painstaking finish which is exemplified in his early works. But after leaving his master he speedily acquired a more free and broad manner, and his work gained also in sentiment and refinement of tone. Both in water color and in oil he has rendered the charm of Holland and of Dutch life in an individual and sympathetic way, and his pictures are full of subtle qualities which are eminently personal. He received medals at the Vienna, Philadelphia, Amsterdam, Antwerp and Paris Expositions. Died in 1888.

### 23—CALVES

### 126—BRINGING HOME THE FLOCK

### 138—SHEEP, FEEDING

MEGIA, W.

3—*AN INTERRUPTION*

MEISSNER, ERNST ADOLF

Was born at Dresden in 1837. He was a pupil of the Dresden Academy and of Kummer. After painting in various places, he finally settled in Munich in 1870. He is well known as an animal and landscape painter and his pictures are found in many notable collections.

81—*THE TWO MOTHERS*

MEISSONIER, JEAN CHARLES

Is the son of the eminent painter of historical *genre*, has closely followed his father's technique and has also painted similar subjects with considerable success.

61—*AT EASE*

MEISSONIER, JEAN LOUIS ERNEST

Born at Lyons in 1815. He went to Paris in 1830, and for four months was the pupil of Léon Cogniet. He began his profession as an illustrator of books. He soon began to paint small *genre* pictures with such perfection of technique that he became known as a master in this branch of art. His long and successful career was distinguished by wide public recognition and by most of the honors an artist can have. Died, 1891.

171—*A STANDARD BEARER*

## MESDAG, HENDRIK WILLEM

Born at Groningen, 1831. Pupil of W. Roelofs. He became a professional painter when thirty-five years of age, having previously been in his father's banking establishment. The sea is his delight, and the ever-varying effects of morning, noon and evening he has painted in canvases which are widely distributed. He is the most famous of Holland's marine painters; is very wealthy and a hard worker; president of the artists' society, "Pulchri Studio," and the happy and satisfied possessor of many honors and decorations.

### *21—FISHING BOATS UNLADING*

## MEYER, OTTO

### *100—THE FIRST SMOKE*

## MOREELSE, PAULUS

Born at Utrecht in 1571; was a pupil of Mierevelt in Delft and finished his studies in Rome. He painted a few historical pictures, but chiefly portraits. Died in 1638.

### *193—PORTRAIT OF A LADY*

## MUNGER, GILBERT

### *91—LANDSCAPE*

### *92—SUNSET*

## MUNIER, E.

Was a pupil of Bouguereau, and closely follows the methods of this artist.

### *75—BAREFOOT GIRL*

### *165—LADY READING*

## MEYER VON BREMEN, JOHAN GEORG

Born at Bremen in 1813, from which circumstance he took his last name. He studied in Düsseldorf and became a most popular painter of *genre* subjects. He was for many years a professor in the Academy at Berlin. He died in 1886.

### 168—FAMILY GROUP

## MILLET, JEAN FRANÇOIS

Born at Gruchy in the commune of Gréville, France. After many discouragements he succeeded in going to Paris to study his chosen profession, assisted in this step by the municipality of Cherbourg. He entered the *École des Beaux Arts* under Paul Delaroche, but, having no sympathy with academic art, soon left the school and began to paint pictures. In 1848 he went to Barbizon, where, after many struggles, he succeeded in gaining recognition as the most eminent painter of his time in the line he had chosen to follow.

### 170—PORTEUSE DE LAIT

## MONET, CLAUDE

Born at Paris in 1840. "The accursed place"—thus Monet stigmatized the studio of Gleyre, in which for a week or two he was a pupil. He was drawing from the living model, and the master, in criticising, said: "You are keeping too close to the model; you are copying its defects." This was too much for Monet. "Why not abandon the model and draw from the cast?" was his indignant comment to his fellow-students Renoir and Sisley. The three seceded from the studio. Thus began and ended Monet's scholastic experience. Eugène Boudin, the sailor and marine painter, had already urged him to paint in the open air. Hereafter he did so. "Although born in Paris and passing my childhood in Havre," he said one day, "I have always lived in the country or on the sea-coast, except from 1864-1866, when I had a studio in Paris. Since 1883 I have lived at Giverny on the Seine." It is a simple statement, but contains the whole story of his life as an artist. Nearly half a century spent in the country, loving, studying and seeking to depict it! His parents did all they could to discourage his



adopting art as a profession, even welcoming the fact that he was drawn by the conscription for seven years' service in Algiers. But he was seized with a fever, invalided home, bought out of the army by his father and at length, now twenty-two years old, permitted to follow his bent. In 1865 a picture was admitted at the Salon, followed two years later by the acceptance of "The Port of Honfleur" and "Young Woman in the Garden." A large interior, "Le Déjeuner," was refused in '68; others, in '69 and '70. The young man had become dangerously independent! He waited ten years, till 1880; then sent "Les Glaçons sur la Seine," afterwards bought by Mr. H. O. Havemeyer. It was declined. "Pretty hard," was his comment, "but what is one to do?" He has never sent another.

144—*THE SEINE NEAR BENNECOURT—FLOATING ICE*

145—*NEAR ARGENTEUIL—WINTER*

146—*AUTUMN ON THE SEINE*

147—*NEAR VETHEUIL—FLOATING ICE*

148—*ÊTRETAT—SUNSET*

149—*DAWN AT ANTIBES (THE BLUE TREE)*

150—*BELLE-ISLE—SUNSHINE*

151—*APPLE BLOSSOMS*

152—*CLIFF AT POURVILLE*

153—*L'AIGUILLE D'ÊTRETAT*

154—*COASTGUARD AT POURVILLE—MOONLIGHT*

NAVONNE, ÉDOUARD

29—*SNATCHING A NAP*

## NEUHUYS, ALBERT

Born in Utrecht, 1844. Pupil of the Antwerp Academy and of G. Craeyvanger. All his life he has been a student in the school of nature. His subjects treat of the familiar life of the Dutch people. His works show a thorough understanding of the life of the humbler country people and personal sympathy with them. They also show great technical skill and are steadily increasing in estimation. He has received many honors.

### 136—THE SISTERS

## NICOL, ERSKINE

Was born at Leith, Scotland, in 1825. He began life as a house painter, but attended the art school in Edinburgh, and made such progress that he became instructor in drawing in his native town. He settled in London in 1863, and was elected an Associate of the Royal Academy in 1866.

### 73—THE JAM POT

## NICOL, J. WATSON

Is the son of the well-known *genre* painter, Erskine Nicol, and made his reputation with two pictures, "When a Man's Single," and "When a Man's Married," illustrating these two popular proverbs.

### 63—"WHEN A MAN'S MARRIED—"

## OWEN

### 76—RECLINING FIGURE

## PALMAROLI, VINCENTE

Was born at Madrid, Spain, in 1835, and studied at the Academy of Fine Arts, then under Federico Madrago. He established himself as a painter in Rome, and became director of the Spanish Academy there. He has painted portraits as well as *genre* pictures, but is best known in the latter branch of art.

### 60—THE SKETCH BOOK

## PARSONS, ALFRED, A.R.A.

Born in Somersetshire, England, in 1847. He began life as a clerk in the General Post Office, London, studying drawing and painting in his leisure time, until he finally emancipated himself from his uncongenial occupation and began to paint landscapes. He has illustrated a great deal for American publications. He paints both in oil and in water colors, and is best known, perhaps, for his pictures of flower gardens. He has travelled extensively and painted for a year in Japan. He is an associate of the Royal Academy and a member of the Royal Society of Painters in Water Colors.

### 112—THE VALLEY

## PEARCE, CHARLES SPRAGUE

Was born at Boston, Mass., in 1851. He studied in Paris under Bonnat, and has resided in France for many years, painting *genre* subjects which have met with much popular appreciation.

### 199—MUSSEL GATHERERS

## PERRAULT, LÉON BAZILE

Was born at Poitiers, France. He entered the École des Beaux Arts at Paris and studied there under Picot and Bouguereau. He has been strongly influenced by the latter painter and has followed his methods with close attention. He is one of the few successful painters of life-sized *genre* subjects.

### 98—FRESH WATERMELON

## PILSBURY, WILMOT

### 10—A HILLSIDE PASTURE

## POGGENBEEK, GEORGE

Born at Amsterdam, 1855. A true artist, with Mauve's tender feeling for the harmony and sentiment that are in nature, though different from Mauve in subject and manner. There is a beautiful simplicity and a refined poetic feeling in his landscapes. He is very conscientious and produces fewer works than most of his brother artists. His painting is very pure and his technique subtle and charming. He is one of the best water color painters in a country notable for this art.

### *19—LANDSCAPE AND CATTLE*

## POIRSON, M.

### *33—THE DRIVE*

## PROUT, SAMUEL

Born at Plymouth, England, in 1785. He showed a talent for painting in early youth and, going to London, found a ready sale for his productions. He travelled extensively on the continent and turned his attention particularly to architectural subjects, in which branch of art he is considered a master. He was a member of the Royal Society of Painters in Water Colors, and in addition to painting executed many illustrations for serious books on travel and similar publications. Died in 1852.

### *120—A SCENE IN ROME.*

## PYNE, THOMAS

He was born at London, and is the son of James B. Pyne, a well-known landscape painter. He has devoted his attention chiefly to water color painting.

### *128—BISHAM ABBEY—GREAT MARLOW*

## RAU, EMIL

Was born at Dresden in 1858, and has long painted in Munich under the influence of the realistic school there, devoting his attention to domestic *genre*.

### 79—*HE LOVES ME*

## RICO, MARTIN

A native of Madrid, he received his first lessons in drawing from a cavalry captain, and then passed to the Madrid Academy, gaining a living in the intervals of study by drawing, and engraving on wood. During the summers, he would wander off on foot into the country, consorting with gypsies and herdsmen; living a free, happy existence, and laying by a store of memories. He won the Spanish Prix de Rome, never before awarded for excellence in landscape, and chose Paris for his place of study in preference to Rome. Here he was kindly received by his countryman Zamacois, who introduced him to Daubigny and Meissonier. Later he became the intimate friend of Fortuny, with whom he spent much time in Italy. In 1878 he was awarded the Cross of the Legion of Honor.

### 132—*A RIVER SCENE*

## ROELOFS, WILLEM

Born at Amsterdam, Holland, in 1822. He was a pupil of Winter in Utrecht and of van der Saude-Bakhusen in The Hague. He settled in Brussels in 1848 and became identified with Flemish art, although he never entirely lost his identity. He has received many honors and has a wide reputation.

### 117—*A DUTCH STREAM*

## ROSA, SALVATOR

Born at Renella, near Naples, in 1615. He studied under various artists, but chiefly profited by the instruction of Amillo Falcone, by whom he was influenced to paint battle scenes. He went to Rome

in 1639 and became famous there not only as a painter but as a musician and a satirical poet. His work is notable for great boldness of effect and vigor of movement. Died in 1673.

186—*THE PRODIGAL SON*

SALMON, THEODORE FREDERIC

Was born in 1867, and studied in Paris, where he has painted many successful large *genre* pictures.

101—*THE SHEPHERDESS*

SAUNIER, OCTAVIUS

108—*DUCKS*

SCHREYER, ADOLF

Was born at Frankfort-on-the-Main in 1828, and studied in the art school of that city, and also in Stuttgart and in Munich. Having independent means, he travelled extensively, and finally settled in Paris, where he became closely affiliated with French art and artists and made an extensive reputation. He died in 1899.

58—*AN ARAB CHIEF*

163—*A BURSTING SHELL*

STACQUET, HENRY

Among the Belgian water colorists Stacquet holds an excellent place, painting with equal facility marines, interiors and street scenes. He received a medal at the Universal Exposition of 1889.

17—*A VILLAGE STREET*

STORTENBECKER, R. F.

Stortenbecker's landscape and cattle pictures partake of the vigorous realism that distinguishes so many of the modern Dutch painters.

25—*LANDSCAPE WITH CATTLE*

26—*DUTCH CATTLE*

## SWAN, JOHN M.

He studied in the schools of the Royal Academy in London and in the *École des Beaux Arts* at Paris. After his return to England he painted figure subjects of a classical tendency. He soon began to study wild animals, and has not only painted them but has represented them in sculpture with great success. He is very versatile and designs and executes many objects in different metals. He is an associate of the Royal Academy.

## 134—LION AND LIONESS

## TAPIRO, T.

### 5—A NUBIAN

## TROYON, CONSTANT

Was born at Sèvres in 1810, and, like several others of the Barbizon school, began his career in the porcelain manufactory there. He studied under Riocreux at Paris, and in the early part of his life painted landscapes exclusively. He received many honors and died in 1865.

## 66—NORMANDY COWS

## TURNER, JOSEPH MALLORD WILLIAM, R.A.

Born in 1775. At the age of fourteen he became a student at the Royal Academy, and in the following year exhibited his first picture, "View of the Archbishop's Palace at Lambeth." He was elected an associate at twenty-four, the youngest age permitted, but the works which he had already exhibited ranged over twenty-six counties of England and Wales. Three years later, in 1802, he was made a full Academician. Up to this date his powers had been chiefly displayed in water colors, of which the most celebrated is the collection of studies in monochrome, which he styled "*Liber Studiorum*," in imitation of the "*Liber Veritatis*" of Claude. Thenceforth oil painting mainly occupied his brush, and, as he had beaten all rivals in the other medium, so he set himself to rival Claude, whose preëminence in landscape was then admitted. In

the "Dido Building Carthage" of 1815 he may be said to have accomplished this, and for the future devoted himself to eclipsing the French artist—to being Turner. Then followed the maturest period of his art, lasting, perhaps, to his third visit to Italy, in 1840. He never married, and, notwithstanding the fortune he had amassed, lived shabbily. In 1851, during one of his absences from home, he died in a garret in Chelsea.

118—CLIFFS

UNKNOWN

Bunger 89—LAKE IN THE MOUNTAINS, HUMBOLDT, NE-  
VADA

125—A FRIGATE AT ANCHOR

177—THE DEAD CHRIST

178—DESCENT FROM THE CROSS

179—HEAD OF AN OLD WOMAN

180—MADONNA AND CHILD

181—HOLY FAMILY

182—MADONNA AND CHILD

183—MADONNA AND CHILD

185—TWO WINGS OF A TRIPTYCH

187—THE RESURRECTION

189—LANDSCAPE

B. Mad 191—A NEGLECTED GARDEN

VAN AELST, WILLEM

190—STILL LIFE

VAN DER HEER, EDUARD

27—A RIVER SIDE IN HOLLAND



VAN DER VENNE, A.

86—*AN UNEXPECTED MEETING*

VAN HERSEHAUT, VICTOR

16—*DUTCH LUGGERS*

VAN LEEMPUTTEN, H. C.

Was born in Belgium, and has long been held in good repute there for his vigorous studies of domestic animals and landscapes.

85—*INTERIOR OF A BARN WITH SHEEP*

VAN MARCKE, ÉMILE

Was born at Sèvres in 1827, and held a good position in the porcelain manufactory there. Having made the acquaintance of Troyon, he yielded to his influence and opened a studio in Paris and painted cattle with great success. He received many medals and other honors and died in 1891.

155—*CATTLE IN PASTURE*

174—*COWS*

VAN WYNGAERDT, A. J.

44—*LANDSCAPE*

VIBERT, JEHAN GEORGES

Was born at Paris in 1840, and studied at the École des Beaux Arts under Picot and Barrias. He painted at first historical pictures, but met with indifferent success and turned his attention to the humorous and cynical subjects for which he is best known. He was one of the founders of the Society of French Water Color Painters.

34—*THE ENEMIES*

68—*THE PAINTER'S REST*

173—*HIS FAVORITE FLOWERS*

## WALDORP, ANTON

Waldorp, conspicuous among Dutch painters in the early half of the nineteenth century, was a Knight of the Order of the Lion and of the Oaken Crown.

### 15—*DEPARTURE OF THE TRAWLERS*

## WEISSENBRUCH, J. H.

Weissenbruch lives at The Hague, where he was born in 1822. He was a pupil of B. J. Van Hove, and has been a notable figure among the Dutch landscapists; especially in his water colors.

### 13—*A FARM IN HOLLAND*

### 20—*A DUTCH RIVER SCENE*

## WIMPERIS, E. M.

### 131—*A MOUNTAIN STREAM*

## WALKER, J. A.

### 47—*CUIRASSIER*

## WORMS, JULES

Born at Paris in 1837. He was a pupil of Lafosse, and to his careful training is due the conscientious execution which is notable in the *genre* pictures for which this artist is famous. He has never left the field of domestic and humorous subjects, and is well known for both his oil and water color works. He received medals at the Salon in 1868 and 1869, at the Expositions of 1867 and 1878, and was made Chevalier of the Legion of Honor in 1878.

### 59—*PREPARING FOR A JOURNEY*

## ZAMACOIS, EDOUARD

Born in Bilbao, Spain, in 1842. He was first a pupil of Balaco and afterwards of Federico Madrazo in Madrid. Later he went to Paris and studied under Meissonier. His subjects were usually of the period of the seventeenth century and his manner was strongly influenced by his last master. Died in 1871.

175—A STANDARD BEARER

## ZIEM, FÉLIX

Born at Beaune, Côte-d'Or, in 1821. After studying at the Art School at Dijon, he travelled in Southern France, Italy, and the East. Pictures of Venice and of the Golden Horn first brought him into prominence, and his subsequent work has been a continuation of his early method and impressions, Venice and the Adriatic supplying a majority of his subjects. His popularity has been immense and endorsed by a long list of official honors.

8—MARSEILLES

109—VENICE

## ZUBER, JEAN HENRI

Zuber entered the naval college in 1861, but seven years later resigned from his rank as a midshipman and set himself to study painting under Gleyre. He made his début at the Salon in 1870, received a medal of the second class at the Exposition of 1878 and a gold medal at that of 1889.

14—L'ÎLE ST. HONORAT

28—THE BIRCH GLADE

114—LANDSCAPE

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